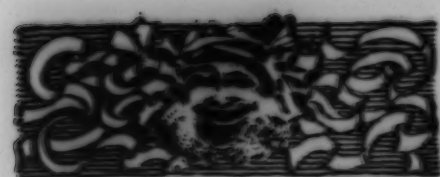


TWENTY-EIGHT PAGES



THE NEW YORK



# DRAMATIC MIRROR

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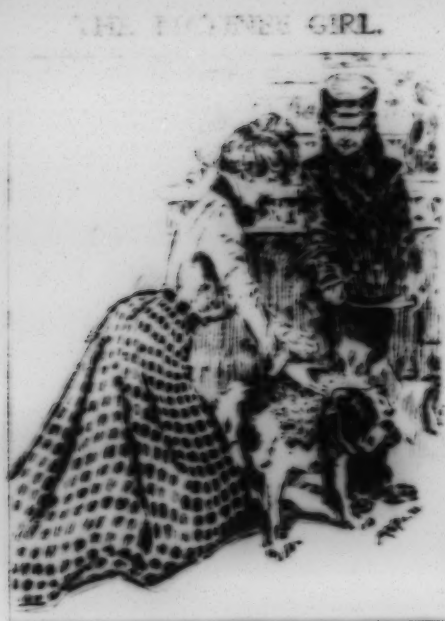
PRICE TEN CENTS.



EZRA KENDALL.

Photo by Bushnell, San Francisco.





It is the fashion to be faddy nowadays, and if you haven't a fad you might as well write yourself down as a back number, and a way-back number at that.

It may be French bull pups, or it may be the cultivation of roses, or slumming, or Omar Khayyam; but something you will have to have if you wish to be in the swim.

Which state of things has resulted in a legion of new fads. One person is daft on stamps, and will gloat over the possession of some new, odd specimen as though it were the most beautiful thing in the world.

Now to me—and perhaps to you—a stamp is only a sort of blotch on the corner of an envelope, by means of which we know that the missive has been brought to its destination.

That is what they have seemed like to the Matinee Girl, who has even let Chinese dragons on Nile green backgrounds drift into the waste basket. The Chinese are as artistic in their stamps as they are in their fans, but it isn't the prettiness of a stamp that strikes the stamp fiend; it's the stamp itself.

Then there is the autograph fad. How many otherwise delightful people get to be the veriest bores talking about the signatures they have and are about to get, and look forward to getting in the future!

A new name means as much to them as a new bug or a butterfly means to an entomologist.

"I have Ellen Terry at last," said one of these autographists the other day. "I've been looking for her for the last ten years!"

And he showed a signature of the English actress that looked as though it had been written with a match dipped in shoe blacking.

Of course no one has any respect for the other fellow's fads. If I like old china, I think your taste for fan collecting is maudlin.

If I am on a still hunt for old theatre programmes, I will regard your fondness for tramping over the golf links all day as something just one remove from a battled belfry.

There are pretty fads and there are merely healthy fads, but the uncanny fads are the ones that make you think curdling thoughts.

For instance, there's the artist that collects snakes and has them about his studio in bowls as though they were flowers. A good artist and all that, but—Oh—la—la—la—la!

And the other day a man was pointed out to the Matinee Girl as having the finest collection of lizards in New York.

Just fancy that and shudder! He has some sort of a parlor cabinet tank and the slimy little beggars come out when he whistles and cock their sleepy eyes at him with an expression that he says is pure affection.

There are green ones in all shades. How lizards do run to green! Then there are speckled beauties and others with liver spots and freckles all over them.

Oh, it is a charming collection to be shown through! And yet I suppose this lizard finder has some fun out of it, and we must let him live without any roasting. It is a case of love me, love my lizards!

It is certainly narrow minded of you to think it odd of me to try to raise violets in a flat if you spend dollars on getting some new kind of insect that looks no better than a common or garden water bug.

The Matinee Girl has heard of an old lady who had not learned the proper Christian spirit in which we must contemplate each other's fads. The result is one of those rarely amusing stories that I am always telling you.

This old lady's particular fad is Reform. She looks after the ventilation of street cars, loudly protesting against a lack of air, and regarding consumptives and other weak lunged people who may object to drafts with withering scorn.

Had men who expectorate in street cars or who sit with crossed legs she whacks over the offending limbs with her umbrella. Generally she is a sort of improved Carrie Nation, not only provided with an axe, but with a hammer.

And with these things she looks after the welfare of the State and the affairs of the people—other people you know.

Now, there is another woman in this story who believe with Mr. Dooley that Reform is the great American evil.

Withal she is domestic spirited, with a soul not above pinning bows on the furniture and jumping on the table in the presence of a mouse.

She doesn't give a hang if the country goes to the dogs if the baby's teeth will let up. Born of a mother accomplished in the old-fashioned art of embroidery, and educated in a convent where she imbibed a further taste for the work, with the other pretty ideas the nuns instill in the minds of their pupils, she became a rampant embroidery fiend.

Finally, when she had a home, she liked to make a feature of serving luncheons on a polished table top with embroidered doilies beneath the plates and no cloth.

If you have ever been to one of these luncheons you will know how dazzling they are.

Ferns in shaded greens under the oysters; forget-me-nots with the soup; poppies with the broiled chicken; strawberries with the dessert, and little white mice with the cheese.

But the Reformer, who saw no use in the strenuous life for these weakly feminine things, came in one day and sniffed when she found the Doyle Fiend at work on a little lace one with carnations and bow knots.

The Reformer was thinking that morning

of several wrongs she had to right—foreign wars, affairs of State, the possibilities of a water famine, and above all the woman on the floor below her who was no better than she ought to be, and whom she was going to have put out directly.

Trying to change the perturbed nature of the conversation, for it was a pleasant sunshiny morning not made for scrapping, the Doyle Fiend brought out her latest—American Beauty roses and maidenhair fern—a perfect corker.

"Isn't that too sweet for anything?" asked the Fiend.

"Huh!" snorted the Reformer. "I knew a woman in a lunatic asylum who used to do that sort of work!"

"Poor thing!" said the Doyle woman, beginning to thread a needle, glad that the trend of conversation had changed.

"Yes," said the Reformer, "she did the flowers in red and yellow and blue—all mixed up together. It was excruciatingly funny."

"Funny? It seems rather sad to me," said the Doyle woman, beginning the turnover of a rose leaf, thoughtfully.

"Oh, no! it was funny. Every one thought it was funny. That sort of thing becomes a craze you know."

"Well, it's a pretty craze, at all events," said the Fiend. "I like it."

"You like to look at the bright colors, I suppose," said the Reformer. "Yes, people get like that. Do you feel quite well otherwise?"

Then she went out on another errand of mercy, and now the Fiend is planning one all in dead white, which she intends to spring on the Reformer, gibbering gently all the while, just so that she may hear the old girl snort in another key.

Sometimes I think that all the erudition and accomplishment in the world isn't a marker to the ordinary commonplace kindness of heart that has somehow become bad form.

That is to say, it is not the fashion. Floor walkers and cloak models seem to be setting the pace for us, and we must be oh, so haughty! and square our shoulders and turn back our hips and look unconscious.

I wonder, if one of us should simply make it a fad to try and be ordinarily civil and decent for twenty-four hours, if we'd be trampled on or lost in the shuffle.

There are some days that from the rising of the sun to the going down thereof it seems as though we are all trying to crowd one another off the earth.

In cars one sees it oftenest—this elbowing, pushing, jostling crowd of humans—each anxious to get in or to get out—and with as little thought of the other as though—well, we cannot class ourselves with animals in this regard, for animals are most polite in this particular. Even the elephants, sometimes called clumsy by the unthinking, never crowd each other.

In the shops women have bargain rushes that beat any college function of the sort for fierceness. In elevators we flout our Paquin backs on each other as though it were a clever thing to do, and there is a new trick that I have noticed of late that is becoming even more complicated.

A woman enters a car and seats herself by another woman, at the same time flaunting the accumulated bunch of her skirts—the tail of the skirt as you call it if you are in the know—over the other woman's gown, making her a background.

The other woman carefully extricates her obliterated skirt and with a dextrous flit she spreads it over the gown of the first offender. Then it is her move. You can see this pleasant little game almost any day in the cars and stages. It is just as ugly as a fight between a cab driver and a truckman in a block on Broadway—all but the language. And the woman think that—you can see it on their faces.

That is really the only kind of Reform this old world needs, and the first person that makes kindness and charity to his brother a fad will have a large following; for in reality this milk of human kindness, which has become condensed in our natures, is of as good quality as ever.

Hearts are all right, and the world is good and beautiful and true in spite of all that some of us may do without thinking to spoil the picture.

Only we get twisted sometimes, and find that instead of turning the other cheek as we are taught to we give a few swift jolts and upper cuts to our brother pushers, and the whole face of the earth becomes frozen.

#### THE MATINEE GIRL.

#### TWO FAMOUS FRENCH ACTORS DIE.

Two famous French actors—Edmond Got and Sophie Croizette—died in Paris on succeeding days last week. Both were retired members of the Comédie Française, and had acted together for many years at that celebrated theatre. Both enjoyed great popularity, and both were artists of undoubted genius. It is singular that their deaths should have been separated by but one day.

M. Got, whose stage career was much longer, and retirement more recent, had won the greater fame. He was seventy-nine years old when he died on March 20. His full name was François Jules Edmond Got. He was born at Lignerolles, France, October 1, 1822. As a boy he studied at the Lycée Charlemagne, and won first prize on his graduation. Nothing was further from his thoughts at this time than a stage career. His bent was for literature, and he began by writing for the National, a series of stories, signed A. D., his nom de plume being Arthur D'Angelin.

Got had been from boyhood an assiduous thespian, and finding literature not as lucrative as he had imagined, his thoughts turned to the stage, not, it is believed, through any ambition to achieve great things, but because acting seemed an easy and agreeable means of earning a living. He competed for a scholarship at the Conservatoire in 1841, and won it. A year later he took the second prize for comedy, and the next year the first comedy prize was his. He was now a candidate for the Comédie Française, but the coveted honor was not yet to be his. He had not yet done the military service required by law, and in 1843 was compelled to join a regiment of cavalry. But through the interest that his commanding officer took in him, the young man managed to secure a discharge before he had served a year, and he hastened back to Paris, where he made his debut as Alain in Les Héritiers and as Mascarille in Les Précieuses Ridicules. His performance was described as not brilliant, but of sufficient merit to warrant his engagement for the company.

For four years he continued to play minor parts, always capably, but not until 1848 did he make his first real hit. This was as the curé in Alfred de Musset's Il ne faut jurer de rien, where he gave the role such character and individuality as to surprise even the author. His name was now made, and at the first opportunity, in 1850, he was elected a "sociétaire."

Then began a career that was to last forty-

five years, that was to see M. Got one of the foremost of French comedians, the originator of a long list of new famous characters, and the dean of the Comédie Française. To give all the roles that he played during that time would be impossible without reference to the records of the House of Molière. It was said at the time of his retirement that he had played more roles than any other living French actor. Got himself estimated their number at about three hundred. Of about half of these he was the first interpreter. It was the intense seriousness with which he studied his characters that made him so valuable as an originator of roles. He grasped both the outward and the inward aspect of a role, and reproduced it to the very soul with lifelike realism. He possessed the keenest appreciation of humor and pathos, and his many performances were of the highest type of comedy. He never descended to buffoonery or exaggeration. Years ago some of his work was criticized, and during the latter part of his career he received only praise at every hand.

His greatest success, perhaps, was as Giboyer in Augier's plays, Les Effrontés (1861), and Le Fils de Giboyer (1863). Giboyer was an impetuous, good-natured literary genius, whose one idol was his son, and that this son might live and receive an education, Giboyer, none too strong in principle, was compelled to do acts of dishonesty and trickery. And before him always was the thought that through his son he might secure forgiveness for his sins. It was a wonderful picture that Got gave of Giboyer, a picture that, had he done naught else, would have raised the actor to eminence. Augier was a warm friend of Got's and wrote many characters especially for him.

Got took the comedy roles in all the plays of the ancient and modern repertoire of the Comédie Française. Among the parts he originated were Le la Forcherie in Molé (1862), Pierre de Beaumont in Henriette Maréchal (1865), Maveugnant in Jean Baudry (1866), Michel in Paul Forrester (1867), the title-role in Maître Guerin (1864), and in Mercadet (1868). He also played Figaro, Sganarelle, Trissotin, Petit Jean, Hector; Captain Baudrille in Le Cœur et la Dot, Tibia in Les Caprices de Marianne, Francisque in Jeanne Gens, Spiegel in La Pierre de Touche, Jean de Rieux in Le Duc Job, the abbé in L'Ami Fritz, Bernard in Les Fourchambault, and in Le Roi s'amuse.

In 1866 occurred M. Got's famous law suit against the Comédie Française. Claiming that favoritism dominated the management, he resigned from the company in disgust. The directors refused to accept the resignation. M. Got then brought suit under the law that unlimited partnership could be dissolved at the instance of any party thereto. He lost the suit, and a reconciliation with the directors followed.

M. Got took the François company to London during the Franco-Prussian war, and while there contributed to the London Times a brilliant article on English acting. He was the author of the librettos for Edmond Mèlès's operas, François Villon and L'Esclave, both produced at the Paris Opéra.

It was in 1895 that M. Got retired from the Comédie Française. His last regular appearance was in his famous role of Giboyer in Le Fils de Giboyer. This was in February. In April he had his retiring benefit, when his farewell to the stage was witnessed by an unusual throng of devoted admirers.

M. Got was all his life a close student and loved best the time spent among his books at his beautiful country home at Passy. He was a brilliant conversationalist and a man loved and respected by a large circle of friends, that included the most noted Frenchmen of the past century. As an instructor M. Got ranked high, and many of the well-known younger actors had been developed under his tutelage. He was the first actor to be decorated with the cross of the Legion of Honor.

M. Got was married in February, 1895, to one of his pupils, who was fifty years his junior.

Sophie Alexandrine Croizette died in Paris on March 19, her fifty-fourth birthday, she having been born in St. Petersburg on March 19, 1847. Twenty years ago Mlle. Croizette was scoring triumphs at the Comédie Française and was hailed as one of the greatest actresses on the French stage. Her retirement shortly after caused her to fade rapidly from public memory, and her name means little to the majority of theatregoers to-day.

Mlle. Croizette's mother was a French dancing teacher and came of theatrical stock. Besides Sophie she had two other daughters, one of whom married Carolus Duran, the artist. Shortly after Sophie's birth the family moved from St. Petersburg to Versailles. There Mlle. Croizette received a thorough education, and a teaching diploma was awarded her. After unsuccessful attempts to secure a situation, she began the study of music and drawing. About this time a retired actress, who visited the family, advised Sophie to go on the stage. She introduced the girl to Dressant, and having taken lessons from him for a time, Sophie entered the Paris Conservatoire in 1867. Two years later she won the first prize, and was at once engaged for the Comédie Française. Her talents even then had been recognized, and the management of the Gymnase were desirous of securing her.

On January 7, 1870, Mlle. Croizette made her debut at the Français as Queen Anne in Un Verre d'Eau. Following this she played in Bella Caprice, Mlle. de Belle Isle and Le Misanthrope, taking minor roles with evidences of ability for better things. Her first real success came when she appeared as Suzanne in Le Mariage de Figaro. The attention she attracted had created much jealousy in the company and Mlle. Croizette was on the point of resigning when, on April 1, 1873, she was elected a "sociétaire." Perrin was then manager of the Comédie Française, and he gave her the leading role in a one-act play, L'Été de Saint Martin, in which she made a conspicuous success. Another brilliant performance was in Feuille's L'Acrobate. From this time up to 1882 she played the younger leading roles at the Français with splendid results. The part in which she won her greatest fame was Blanche de Chelles in The Sphinx, where her death scene set all Paris talking and caused Mlle. Croizette to be hailed as another Sarah Bernhardt. Among her other roles were Antoinette in Le Cœur de M. Poirier, Helene in Le Marquis de la Seiglière, Suzanne d'Ange in Le Demi-Monde, the Duchesse de Septmonts in L'Étrangère, and Mme. de Renal in L'Éternelle. In 1882 Mlle. Croizette originated the leading role in La Princesse de Egdad, and won a triumph in the part. Just after this, although at the height of her career, she retired from the stage. In August, 1885, she married Jacques Solomon Antoine Stern, a wealthy Paris banker. Mr. Stern's desire was that his wife should not return to the stage, and she never acted again.

#### DON'T PLAY CARDS IN TEXAS.

However small the ante, you'll get in trouble if you play cards in Texas. Hubert Labadie and his company found that out the other day. While traveling on the cars Mr. Labadie and three others passed the time with a game of casino for five cents a corner. They were discovered at their nefarious practice by the sheriff of Alvarado County. He didn't arrest them then, for the train started too soon. But two weeks later, when the company was in his bailiwick again, the sheriff pounced on the card players and haled them to court. Fines amounting to \$93 were imposed. Mr. Labadie paid the money, but won't play cards in Texas any more.

#### ENGAGEMENTS.

Rachel Booth and Thomas Whiffen, for The Messenger Boy.

Josie Robinson Haywood and May Maurice, for the B. B. Vernon Stock company.

Madeleine Russell, for The Volunteer Organist, opening at Providence, April 3.

Oscar Graham, Forrest Senbury, Courtney Wilkes and Jane Avis, with Harry Corson Clarke in What Did Tomkins Do.

#### GOSSIP OF THE TOWN.



Photo by Shindle & Brown, York, Pa.

But few attractions have met with the instant recognition and wonderful business accorded the Little Irene Myers company, under the personal direction of Will H. Myers. This is unquestionably due to the work of that clever child actress, Irene Myers, whose portrait appears above. Though not yet in her teens she possesses a technique that is exceptional, while every motion, gesture and pose is replete with unstudied grace. In Shakespeare, black face, comedy and vaudeville she has won favor. Little Miss Myers made her debut at Keith's Theatre, Philadelphia, when she was only three years old. This season she is making her fourth annual tour at the head of her own company.

Signor G. Campanari, of the Maurice Grau opera company, notified the police last Wednesday that some one using the signature "G. Campanari" was without authority soliciting subscriptions for the Verdi Monument Fund. Signor G. Campanari is one of a committee working for the fund. The swindler, trading on the similarity of names, sent letters to Madames Nordica and Melba, and to Jean de Reszke. Madame Nordica was a victim to the amount of \$100.

William A. Brady bought a 100-acre farm near Asbury Park, N. J., last week, for \$16,000. May be he thinks of giving an out-door production of "Way Down East" next Summer.

Harry Corson Clarke was awarded \$200 and costs in his suit against Clement St. Martin and Jessie Lansing for violation of contract, in Judge W. T. ("Buff") Hall's court, in Chicago, ten days ago.

Edith Yerrington is credited with making a hit in New Orleans by her performance in the role of Willie Van Astorbilt in The Burgomaster.

Work on the new building to be occupied by the New England Conservatory of Music in Boston will be begun shortly, and the structure will be completed, it is expected, in September, 1902.

The Mitgebracht Club, composed of stage employees, will give a ball at Lyric Hall, March 27. The proceeds will go toward a fund for a clubhouse.

Bolossy Kiralfy is due here from Europe this week. He will produce Constantinople, a spectacle, at the Pan-American Exposition, Buffalo.

Volume I, Number 1, of The Sage Leaf, a monthly magazine of criticism, has just appeared in Boston. It takes its name from the herb which Browning described as "bitter-pungent." The editor is Anna S. Prout, whose comments upon various topics, including plays and acting, are bright and able. The leading article of the first number is from the pen of Lewis C. Strang, the Boston dramatic writer.

Paul Steindorff has been engaged as musical director of the Tivoli, San Francisco.

Nathan Hale, with Howard Kyle in the title role, will make a Spring tour embracing the leading Western cities as far as Portland, Ore.

Gertrude Roosevelt and Robert Elliot will appear in Kitty Cline at the Rachel Booth benefit at the Park Theatre, Boston, April 12.

Edward J. Ratcliffe filed a petition in bankruptcy on March 18, declaring liabilities of \$7,292. His only assets, he says, consist of clothing valued at \$150.

Frankie Bailey has brought suit in Cincinnati to recover certain real estate that belonged to her late husband, Frank Robinson.

Arthur Collins has secured the English rights to The Climbers.

To Have and to Hold will remain at the Knickerbocker until April 13. The Casino Girl will follow on April 15.

Marian Moshe, daughter of a Cleveland, Ohio, banker, and prominent socially, is to enter the profession.

The Alice Nielsen Opera company sailed for England last Wednesday.

Judgment for \$26,852 was entered March 19 against T. Henry French in favor of Elliott Zborowski in the matter of the foreclosure in October, 1897, of Mr. French's interest in the American Theatre.

Harry Glazier, under the management of Starr and Nicolai, will produce a new romantic play next season, and also may be seen in Don Cesar de Bazan and Romeo and Juliet.

A Gambler's Daughter, a new melodrama, by Owen Davis, will be produced next season, with Elsie Crescy in the title part.

May Isabel Fisk will give an evening of original monologues April 25 at the Waldorf Astoria.

Frederick Reynolds, at one time in the profession, is now practicing medicine in Georgia.

Alma Webster-Powell is reported to have won success in opera in Germany.

Director Corried, of the Irving Place Theatre, has secured the exclusive American rights of Ludwig Fulda's new comedy, The Twin Sisters. He will produce it at his theatre on April 15, with Helene tidion in the principal role.

The one hundredth performance of The Climbers will be celebrated by Amelia Bingham and her company at the Bijou Theatre on the night of April 3, and bronze paper cutters will be distributed as souvenirs.

The John E. Young Opera company will open a Summer season at Halifax, N. S., June 2.

The special tour of N. C. Goodwin and Maxine Elliott in The Merchant of Venice will begin at Syracuse, May 6. The company will visit twenty cities, closing in Boston, June 1. The New York appearances will be on May 24, 25 at the Knickerbocker Theatre. Regular \$2 prices will be charged.

Mrs. Annie Adams is to join Captain Jinks of the Horae Marines, succeeding Mrs. Thomas Whiffen, who goes to Brother Officers.

W. A. Brady, by arrangement with J. C. Williamson, is to send Lovers' Lane to Australia this Summer with an American company.

Paris Night, as Sassy, A Texas Star, etc.















MARCH 30, 1901.

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# THE THEATRE DURING VICTORIA'S REIGN.

Of all the arts that flourished in Queen Victoria's long reign the drama has had the most chequered history. The British schools of pictorial and plastic art and letters have enjoyed something like consistent and strenuous development, but the contemporary drama, when the queen was a playgoer, had no definite aim, and scarcely a representative character. Shakespeare was the constant, if hazardous, ally of Macready and Charles Kean, but, in giving to the age and body of their own time its form and pressure, they had scanty help from their dramatists. Richelieu, The Lady of Lyons, The Hunchback—what do such plays tell us about the manners of the period in which they were written? In Money, Bulwer did attempt to catch the spirit of his day, but his success was so little of a stimulus to adventures in the same field that Benjamin Webster, when manager of the Haymarket, had to search for talent by offering a prize of five hundred pounds "for the best comedy of 'high life.'" When the prize comedy by Mrs. Gore was produced in 1844, the "aristocratic and literary classes" satisfied their curiosity at one performance. Perhaps this was all that Quid pro Quo deserved, although the author attributed her failure to the taste of the playing public for "disproportion and caricature." The "literary classes," the Brownings and Talfourds, when they had a mind for the stage, hankered after tragedies on classic models. Any human nature that was worth their notice they enveloped in blank verse, quite heedless that Shakespeare had recently dropped into prose, especially the prose of the "Boar's Head," in Eastcheap. They could not bring themselves to regard the prose of their own generation as dramatic literature, or the interests of daily life as fit companions for the tragic muse. Sir Theodore Martin's biography of his wife is full of complaints with the modern spirit that has possessed the stage since Helen Faucit ceased to "elevate" the heroines of Shakespeare. It made its first bid for popular favor in the comedies of Robertson twenty years after Mrs. Gore had deplored the indifference of the aristocracy to her mirror of "high life," and four or five years after the widowed queen had withdrawn from the galleries of the nation into the shadow of her great bereavement. The Robertsonian method had no great depth or polish, but it handled the attractive principle that "kind hearts are more than coronets" with so much wit and clever observation that the kind hearts thronged the pit and the coronets frequently condescended to look in at the little theatre up a back street, where the plays were produced. Here, at any rate, was a dramatist who saw a little of the actual world and gave it a tolerable human semblance.

After Robertson it was long again for some years, for there is no play that takes any marked social impress from its time until we come to New Men and Old Acres. With a shrewder perception than Robertson's, Tom Taylor saw that trade, and not the kind heart, is the true abettor of caste distinctions. Hence the union of Lillian Vavasour and plain Samuel Brown, of Liverpool. It might have been thought that the dramatists would have been quick to utilize the most striking revolution in the society of the Victorian era. But it took some time in those days for an idea to reach the English stage, and before it arrived the public had to be made familiar with it through the ordinary channels of information. Meanwhile, the stage rubbed along with spells of Shakespeare and with various diversions that tend less toward the drama than toward the music hall. Thackeray used to say that we have few comedies of manners because our manners have no salient externals. In the eighteenth century so much depended on clothes and deportment that the dramatist had only to give his players the opportunities to show powder and patches, a killing ogle, a graceful swagger, and a well shaped leg. In the modern dress the well shaped leg has no advantage over the spindle shank, and the gallant in a drawing room hands leopards to the fair with the stiffness of an automaton. But manners are not exclusively concerned with bowing and dressmaking.

A survey of the stage of the Victorian era, especially toward its end, would be incomplete were not mention made of the surprising increase which has taken place in the popularization and the elevation of the British stage. When Queen Victoria ascended the throne the two "patent" theatres of Covent Garden and Drury Lane were grudgingly relinquishing their long possessed monopoly of performing what was known as the "legitimate" drama, while, with the exception of the Haymarket Theatre, which was entitled to produce legitimate comedies during the Summer season, the remaining theatres existed almost on sufferance, and were liable to be swooped down upon at any moment by the Lord Chamberlain, while the performers were liable, under the provisions of the famous, or infamous, Vagrant Act, to be prosecuted as rogues and vagabonds. Just as the absence of a cheap press led to the circulation of numbers of illicit newspapers, the vendors of which were almost every day haled up at the police courts, so did the unjust restrictions to which the minor theatres were subjected cause the East End and the suburbs of the metropolis to be infested by places called "penny galls," ostensibly theatres, but practically dens of riotous profligacy. The general decline of the drama was a matter of notoriety at the queen's accession. It was ascribed partially to the disturbance of the public mind due to the protracted controversies touching Catholic emancipation, Parliamentary and municipal reform and agrarian distress, which had been distracting the nation for many years. England, as a matter of fact, cared at the time a great deal more about politics than it did about playgoing, and although the nation could boast of such consummate dramatic artists as Macready, Charles Kean, Phelps, Charles Matthews, Buckstone, Keeley, Wrench, Wallack, Harley Benjamin Webster, Mrs. Onger, Helen Faucit, Mrs. Henry, and the incomparable Eliza Vestris, the stage languished and the classic boards of Drury Lane were for a while desecrated by the swarms of a circus, and again by Van Amburgh's wild beast show. A Parliamentary committee was appointed to take evidence and report on this wretched decadence of a once brilliant form of amusement. Of this committee, Edward Lytton Bulwer, afterward Lord Lytton, was chairman, and instructive testimony was adduced by the leading actors and dramatists of the day, but the real impetus to the revival of that drama, which is at present enjoying unexampled prosperity, was given by the Queen and Prince Consort, whose constant presence at the theatre not only stimulates the actors and the dramatists to exertions, but led the public at large to flock to the heretofore scantily attended playhouses.

The multiplication of the number of metropolitan theatres during the Victorian era has been extraordinary. In 1827 three great theatres existed in London, Drury Lane, Covent Garden, and Her Majesty's—where Italian operas were given. There were also the Haymarket, the Adelphi, the Princess, the St. James, and the Lyceum, which was known originally as the English Opera House. On the Surrey side of the Thames were the Coburg (afterward called Queen Victoria's Theatre), the Surrey, and Ashley's, a famous club of the ensuing fifty years there arose in the metropolis in addition to the theatres named, the Prince of Wales, the Charing Cross, the Garrick, the Lyric, the Savor, the Comedy, the Vandeville, the Avenue, the Grand at Islington, the Globe, the Gaiety, the Court, the Criterion, Terry's, Daly's, and the latest are Wyndham's and the Apollo. Around about the numerous London suburbs are countless little playhouses, not one of which existed fifteen years ago.

London has lost a few of its theatres since 1827. Drury Lane stands intact and is the property of the Duke of Bedford. Covent Garden burned down for a second time in 1856 and rebuilt, is now the home of Italian opera, the original opera house, known as Her Majesty's Theatre, destroyed by fire in 1897 and afterward reconstructed, finally demolished in 1894. Ashley's Amphitheatre, built for a circus in the reign of George III, which for many years was

associated with the name of Ducrow, has also vanished from the list of transpontine theatres. Bonicent took this house for a season some twenty-five years ago, to produce sensation dramas, but the West End public could not be induced to cross the Thames to "assist" at the works of the great lion.

Side by side with the crowd of new theatres which have sprung up must be placed the many handsome music halls. These owed their origin to an edifice in the Regents' Park called the Colosseum, which was practically the first music hall and variety show given in the metropolis. This place was in full swing in 1837, was run by Benjamin, the tenor, but was not successful, it is said, principally for the reason that the performances were too decorous. The audiences of that period, it seems, liked their songs highly spiced and much greater favor was shown to such roaring sing-song places as the "Coal Hole" and the "Fiddlers' Cellars," where songs of a disgraceful character were habitually sung. "Evans," in Covent Garden, was several shades more decent, but even at the time that Thackeray was writing "The New-comers," he makes his hero, Colonel Newcome, shocked with the style of minstrelsy given at the Cave of Harmony in question.

Meanwhile the drama itself had been steadily progressing in prosperity, and it may be also said in one instance in the respectability of its surroundings. The queen had been some six years on the throne when Macready became the lessee of Drury Lane. The first reform he effected was not behind, but before, the curtain. For many years the saloon of Drury Lane had been a mighty scandal to the metropolis. It was thronged from nine o'clock until midnight by dissolute characters, and the place grew a trouble to the police authorities. Macready put a stop to all this by instituting stringent rules. Behind the curtain the actor-manager distinguished himself by the excellent mounting of the plays he produced. In this respect he had a predecessor in Charles Matthews, who, moving from the Olympic—another of the London playhouses, which have disappeared—to Covent Garden, astonished the metropolis by the artistic completeness with which he revived A Midsummer Night's Dream. But Macready performed even greater achievements at Drury Lane. His revivals of Julius Caesar, and Aesop, and Galathea were produced on a sumptuous scale of remarkable splendor.

About 1847 the leasehold of the Princess Theatre passed into the hands of Charles Kean, when a complete revolution in theatrical decoration took place. A famous actress named Cecily engaged his work, and his brilliant, picturesque and full of artistic charm, and rigidly accurate as regards historic truth. Charles Kean, himself a member of the Society of Antiquaries, was a learned archaeologist, and he left no book unopened, no antique parchment scroll unexplored, until he had arrived, as regarded costume and architecture, at the strictest historic truth. His Shakespeare revivals, beginning with King John and ending with Henry V., and among miscellaneous works his production of Lord Byron's Sardanapalus, were marvels of superb effects, gorgeous costumes, and stage management. When Macready by the way was for a year of two his assistant stage manager.

These matters are not only germane to the Victorian era, but are associated with Queen Victoria herself, who, before 1851, had caused to be given at Windsor Castle a series of dramatic performances. The theatre was installed in the noble apartment called the Rubens room, and in the repertoire the opportunity was taken to pay well-deserved compliments to two well-known men of letters and journalists, among the pieces produced being Douglas Gifford's A Prisoner of War and Leigh Hunt's A Legend of Florence. It was, from her accession until the time of the death of her beloved consort, the queen never ceased to evince an earnest interest in the drama, and the warmest sympathy in its professors; and in the case of a very well-known tragic actress, Mrs. Warner, who was prostrated by sickness which, in the end, proved mortal, her closing days were soothed by the generous attention of her Majesty, who caused one of the royal carriages to be placed at the disposal of the invalid. After her bereavement the queen forwent her public patronage of the theatres, but so late in her reign as 1894 the interest which she had taken in the lyric and the dramatic art was pleasantly and happily revived, and again Windsor Castle became the scene of dramatic and operatic performances. That, however, which her Majesty was no longer able to do in the matter of personally visiting the theatres of the metropolis was done by her son, the Prince of Wales. The heir to the crown and his brothers and sisters were untiring for at least thirty years in supporting the drama and in doing honor to its professors, nor should it be forgotten that on several occasions the leading managers and actors of the London theatres were entertained by the Prince of Wales at banquets at Marlborough House.

It was after the return of Charles Kean from the United States that he was selected by the queen to conduct the Windsor theatricals adopted by Her Majesty with the double object of promoting the interests of the British drama, while they gratified their own personal inclinations. The performances, from the accounts in the journals of the time, seem to have been conducted in the best possible taste and to have afforded unexampled delight to the distinguished auditors. That the Windsor theatricals were not entirely given over to light pieces is shown by the production at the castle in 1859 of Julius Caesar, with Macready as Brutus, James Alcock (the father of Lester's Casino), and Charles Kean as Marc Antony. It is said to note that all but two of Macready's associates at this period have passed away. Miss Reynolds, an American lady, is still alive, and is now the venerable Lady Brampton. The other survivor is Louis Ball, who in his day was an excellent comedian.

As regards these select castle representations, the audience being limited, and of course still aristocratic, the applause was naturally not especially hearty, and the comedians felt the absence of the more demonstrative approval manifested in the regular theatre. One evening the queen sent an enquiry to Mr. Kean to know if the actors would like anything (meaning, I assume, refreshments), when the actor replied, "Say to Her Majesty, that we should be grateful for a little applause when the company are pleased." Back went the enquiry and conveyed the message. At the end of the act there was a slight suggestion of hand clapping and exceedingly gentle foot-tapping. James Wallack, who knew nothing of the message sent to the queen, hearing the mild demonstration, picked up his ears and inquired, "What is that?" Mr. Kean replied, "That, my dear Wallack, is applause." "God bless me," said Wallack, "I thought it was some new spelling peas. I heard this anecdote many years ago from one of the comedians who was present on the occasion."

Her Majesty, when in Scotland, frequently commanded performances to be given at Balmoral, and the actors have told me there was a striking contrast from those given at Windsor Castle. At the latter place a state performance before the Empress-Queen was conducted with all the pomp and ceremony of the Court. At Balmoral all was homely and informal. No ceremony, no state; court etiquette on the part of the audience acted down to more recent times. Her Majesty's appreciation of the national distinction of the dramatic calling was shown by her action in knighting Henry Irving, and afterward (though nobody knew why) Squire Bancroft. A seal was thereby set upon the status of the dramatic profession, which, in spite of idle calumnies, never stood higher in public esteem than at this time, when the death of England's queen is still being mourned throughout the civilized world.

## ABOUT RAILROADS.

T. W. Lee, general passenger agent of the Lackawanna Railroad, has requested the Pullman Company to assign fifteen additional sleeping cars for the service between New York and Buffalo.

# THE UNCLE TOM FIRE.

As briefly reported in the last issue of THE MIRROR, the special car of Ed F. Davis, Uncle Tom's Cabin company, caught fire on March 16, and four members of the company were burned to death. The disaster occurred at seven o'clock in the morning near Olive, Mont. The company was on its way from Spokane, Wash., to Missoula, Mont., and the car was attached to the rear end of a Northern Pacific train. The fire is supposed to have been caused by a defective flue in the stove of the kitchen, that was located in the front end of the car. The rear end was partitioned off solidly, and served as a stable for the live stock used in the play. The company, numbering twenty-two members, occupied the centre of the car.

When the flames were discovered by the porter, the members were asleep. Hastily awakened, they found escape cut off in both directions, it being impossible to pass through the fire at the front door. The train was stopped and the car detached, and the other passengers aided in the rescue of the actors. Most of them crawled out through the windows, clad only in their night clothes. Three members, however, were burned to death in the car. They were: Minnie Horst, cook, aged twenty-eight years, of Mitchell, Ind.; Bert Reed, musician, aged twenty-two, of Columbus, Kan.; and René Lucasse, musician, aged twenty-four, of Kalamazoo, Mich. John Baelmans, musician, aged twenty-four, of Parkersburg, Iowa, was so badly injured that he died a few hours later at the Missoula Hospital.

The company lost all their clothing and were taken to Missoula wrapped in blankets. The citizens provided them with clothes and contributions also were sent from Butte. Manager Dick P. Sutton, of Butte, sent, besides clothing, \$100 in cash. Maud Sutton, his daughter, was a member of the company. Several of the actors were more or less seriously burned while escaping. Manager Ed F. Davis lost his mustache. William Huntington, the Uncle Tom of the company, did heroic work in rescuing Norma and Emma Nicolas, five-year-old twins, who were imprisoned in the car. The animals were all saved. The company's stage wardrobe was not burned, being in another car.

## AMATEUR NOTES.

The members of the Pi Eta Fraternity of Harvard College will present The Viking at Cambridge, Mass., and nearby towns in April. The Delta Upsilon fraternity of the same college is rehearsing John Fletcher's The Elder Brother for presentation at Cambridge, April 9 and 12, and in Boston, April 13.

The twentieth season of the Amherst Senior Dramatics will open at the close of the present college term, when the 1901 cast will start on their Easter trip, giving twelve representations of their play in Connecticut, New York, New Jersey, and Massachusetts. The history of the Amherst Senior Dramatics goes back to 1881, when the senior class presented a farce entitled Class Day, and a travesty on Romeo and Juliet to raise money for the commencement expenses. Since then the institution has been kept up every year with the exception of 1888. It was not till 1896, however, that an Easter trip was attempted, the play being The Rivals. In 1897 The Private Secretary, in 1898 All the Comforts of Home, and in 1899 The Magistrate, were played with uniform success, and in 1900 the play, Hunting for Hawkins, proved a great favorite. The play that will be presented by the present Senior Class is Finero's Dandy Dick. In London, where it was first produced, it had a run of 246 nights, and it was later staged by Mr. Augustin Daly at his New York theatre, with Ada Rehan in the leading role. Frank Oakes Rose has staged the production. The Amherst Senior Dramatics will be at the Carnegie Lyceum, New York, on Saturday, March 29, and it is expected that the Amherst Alumni will attend in large numbers.

The pupils of the Cathedral School, Leavenworth, Kan., produced the four-act operetta, The Tyrolean Queen, in the Grand Opera House, at a full house March 18. The various parts were well sustained, and Maud Allen, as musical director, is worthy of special mention.

The Clio Club, of Lebanon, N. H., presented She Stoops to Conquer March 17. In the cast were: Gertrude Perkins, Miss Choate, Emily Hinkston, Daisy Dean, Mary Tarbell, Zeruiah P. Eastman, Miss Moorhouse, Ethel Hoffman, Mrs. Carl Flanders, Miss Lesme, and F. G. Carter was stage director.

The Vigil Literary Society played Innisfail at Ebling's Casino, March 18. In the cast were: Daniel Mahoney, John O'Connor, John Herbert, Charles Bruton, William McGrath, Joseph Ryan, James Herbert, May Murphy, Alice Murphy, Rose Moon, and Mrs. Kellon.

The Criterion Club of Delaware, Ohio, on March 18 presented Bert V. Leas and Ed R. Potter's version of Uncle Tom's Cabin to a full house. The parts were all taken by male members of the club. The cast included Moe L. Wolf, Ed. E. Young, James Ferguson, Tom Grose, Bert V. Leas, Leo Sperling, Ed. R. Potter, Harry Applegate, F. R. Conklin, Zach Porter, Ashton Conklin, Frank Lukkenbill, Ed. Mettler, and Roy Kiddle. F. P. Minnelly staged the play, assisted by Edna Caldwell Minnelly. Frank D. King was manager.

The Crescent Literary Club of Williamette, Conn., presented Brother Against Brother, under the direction of John Crawford, of Norwich, Conn., March 18. The cast: James F. Sullivan, William A. Costello, James Tighe, William Foran, D. A. Sullivan, John Hennessy, J. P. Morrison, F. J. Ashton, Thomas F. Courtney, Annie Gelman, and Helen Kelly.

The Canadian Dramatic Club, of Manchester, N. H., presented The Prayer of the Shipwrecked on March 29. In the cast were Joseph A. Herbert, Louis F. Martineau, F. J. Sullivan, Emile Martel, Omar Jutra, E. Elton, Caroline Bernier, Chloé St. Laurent, Maria Genest, and Louise St. Laurent.

The Club Française of Vassar College presented Molière's Le Bourgeois Gentilhomme at the college, March 23.

## THE ELKS.

Louisville lodge has started a subscription to buy a library for its club house.

Los Angeles, Cal., lodge gave a successful ball March 12.

The minstrels given by Cincinnati lodge March 16 were a big success.

Derby, Conn., lodge held its annual election March 18. The following officers were elected: James T. Smith, E. K. James A. McNamara, E. L. K. Frederick S. Valentine, E. L. K. Andrew J. Haire, E. L. K. A. F. Howe, secretary; John W. Larkin, treasurer; Henry A. Killeen, tiler, and Jeremiah Flahavan, trustees for three years.

Jerry Denny, a popular Derby Elk, will manage the Derby Baseball Club of the Connecticut State League the coming season.

Logan, O., lodge initiated ten members March 18.

Elyria, O., lodge No. 467, held a social session March 19. The Exalted Quartette of Cleveland, assisted by members of the Elks, furnished musical entertainment.

Wilmington lodge elected officers March 18. Dr. S. H. Chandler is the new exalted ruler; J. Paul Rice, president-at-large, and William Oscar Brown, alternate representative to the Grand Lodge meeting in Milwaukee. District Deputy Harry G. Knowles installed the officers.

Refugio, O., lodge celebrated its third anniversary at Aroney Hall, with a banquet and ball, March 13.

Pawpaw, Iowa, lodge No. 298, held a meeting at their rooms March 19. Officers were elected and the candidates initiated.

The annual benefit of the New York Lodge will take place at the Manhattan Theatre on April 7. The annual election of officers of the lodge will be held on April 1.

# REFLECTIONS.



Frank McGlynn.

Frank McGlynn, pictured above, is winning the praise of critics by his work as Rupert in Rupert of Hentzau. Mr. McGlynn cuts a picturesque figure in this part. His performance is spirited, and he fences with grace. For several seasons Mr. McGlynn has been known as a clever character actor. His performance of Clon, the dumb man, in Under the Red Robe, season of 1897-1898, won an unstinted praise from the critics throughout the country. The following season he made an excellent impression as Robinson in the same play. Last season he was a member of Henry Miller's company in The Only Way. In Philadelphia shortly after leaving the company he played De Farge on twelve hours' notice, and not only was better perfect, but gave an excellent interpretation of the role. During Mr. Miller's supplemental season Mr. McGlynn played De Farge successfully. While his friends in the profession have come to look upon him as an excellent character actor, Mr. McGlynn has clearly demonstrated that he has a future as a leading man. He is one of the younger generation of American actors, and is a nephew of the late Rev. Dr. Edward McGlynn, who was deeply interested in his career.

Daniel Frohman's Stock company will close its season April 29, and reopen in San Francisco, Aug. 19, in Lady Huntworth's Experiment. The annual engagement here will begin at Daly's about Christmas, when a new play will be done. Next season's company will include Hilda Spang, Cecilia Loftus, Beatrice Morgan, Alison Skipworth, Mrs. Walcott, Mrs. Whiffen, Ethel Hornick, Gertrude Bennett, Charles Walcott, William F. Owen, Jameson Lee Finney, William Courtney, Grant Stewart, Albert Howson, and Arthur Forrest. It is said that an English actor will succeed John Mason as leading man.

Harry Harris has been appointed trustee for Alfred E. Ancona, whose petition in bankruptcy was filed recently.

Mattie Seagin, of St. Louis, made her professional debut as Bertha in The Pride of Jennie at the Olympic Theatre in that city last week.

Frank Daniels' company is the first attraction to play the Grand Opera House, Canton, Ohio, since its control passed to President McKinley.

Amelia Bingham has re-engaged most of her present company for next season.

A meeting to discuss the forming of a managers' and agents' club will be held at the Metropolitan Opera House to-morrow (Wednesday).

Last Wednesday evening several members of the profession presented to Otis M. Jasper, head waiter of the United States Hotel, Boston, a handsome diamond pin in acknowledgment of the courtesy with which Mr. Jasper always treats actors who tarry at that hostelry.

E. O. Rogers has rejoined the E. O. Rogers Dramatic company, after an eight weeks' illness, at Philadelphia, N. Y. Business manager Elkins, of this company, will be in New York this week.

Harry Wedgwood Nowell took the part of Nero in Whitney's Quo Vadis recently at an hour's notice, and with no rehearsal, and gave a creditable performance of the part.

At Davenport, Iowa, March 18, J. A. Waller, staid, of the County Fair company, took Neil Burgess' part at short notice and won a success.

Little Jessamine, daughter of George Lester Woods, has been very ill at The Esmond, Sandusky, O., with quinsy and abscesses of the throat.

Lillie Hall of The Angel of the Alley, met with an accident while alighting from a train at Albany, Ore., recently, and Tossie Lawrence was called upon to play Miss Hall's part of the German woman and scored a success.

The Josephine Stanton Opera company opened its tour of the world at Duluth, Minn., March 18, with much success.

Guy Baglund, professionally known as Christine Anderson, was married in Washington, D. C., March 29, to Percival Chambliss Pleasants, a non-professional.

A divorce was granted to Anna Boyle Moore from Eugene Moore at Milwaukee, Wis., Nov. 27, 1900.

During a performance of We Tins, of Tennessee by the Aubrey Dramatic company at Newport, R. I., Friday night, Harry Higgins was stabbed accidentally by Sidney Ayres.

J. Sherrie Matthews has returned to this city from Hot Springs, Ark., much improved in health.

Manager Daniel Frohman of Daly's Theatre, complained to the police regarding the boys who poster patrons by offering them programmes at the close of the performance. This is a nuisance that obtains at every theatre in town. The police by some strange process of reasoning reversed the complaint to the Society for the Prevention of Cruelty to Children.

The Fortnightly Shakespeare Club at its meeting last week discussed Richard III. Those who took part were Mr. and Mrs. Melish, Mrs. Lulu Jones, M. Jones, Bertha May Kenhall, Florence Miller, Mrs. Helen J. T. Brigham, and Mrs. Victorian Fay. After the discussion Margaret H. Klein, of Baltimore, recited from Macbeth, and Lulu Kennells and Lottie Harkness sang.

William A. Brady's suit against George Ed. Hayes for \$25,000 damages for alleged infidelity, went on My Friend from India, to which Mr. Brady has the English rights, in the production of My Friend the Prince, will be called for trial this week.

Minnie Mank, who has been ill with the grip, superseded by jaundice, has entirely recovered.

Alice Taylor resigned from Shipman's Prisoner of Zenda company at March 9, and returned to the city.

Milton Langdon has returned to the east of a Runaway Girl, and engaged the company in Boston last week, and has completely recovered from his recent indisposition.



## THE FOREIGN STAGE.

## PARIS.

New Paris Theatre Takes a Hit—Charlotte Corday Disappointing—Various Topics.

(Special Correspondence of The Mirror.)

PARIS, March 9.

The new Paris Theatre has reopened under the management of M. Tarride, the actor, and has a strong success to start with. One of the best



Photo by Reutlinger, Paris.

LEONIE YAINE.

travesties ever seen here is G. A. de Calliavet and Robert de Fiers' opera bouffe, *Les Travaux d'Hercule*, with score by Claude Terrasse. Without bothering much about plot, the authors have made ruthless sport of the *Sandow* of mythology. Poor Hercules appears in the light of a colossal fakir, who poses as the hero of the astonishing stunts that really were done by Augéas. Having corralled another's laurels, Hercules is content to loaf about and proclaim his greatness. Montaigne Augéas clothes with Hercules' wife, Omphale. It is all very funny, though pretty raw sometimes. The music is pleasing, but it possesses little originality. Tarride was highly comical as Hercules, and Mlle. Diéterlé was a captivating Omphale. Victor Henry also made a hit. There was a stunning chorus.

The late Armand Silvestre's *Charlotte Corday* has been coldly received at the Opéra Populaire. It suffers much from its obscure love interest and disjointed construction. The opera begins with a prologue in which Marat harangues the revolutionists. The first act sees Charlotte at Caen. Barbaroux enters, escaping from the Maratists. His story of the horrors in Paris leads her to decide to be Marat's assassin. The next act is in Paris, where Barbaroux, who loves her, tries in vain to dissuade her. The last act contains the murder of Marat and Charlotte's arrest. As she is led to the guillotine she sees Barbaroux in the crowd, and he applauds her. He, too, is arrested as Charlotte explains her crime. The score, by Alexandre Georges, is superior to the libretto, and has dignity and feeling. Business at the Opéra Populaire has not been good, and its closing is said to be imminent. As for the other theatres, the Opéra, with *Château Historique*; the Châtelet, with *Le Petit Chaperon Rouge*; the Nouveautés, with *Le Coup de Foudre*; the Antoine, with *Remplacantes*; and the Athénée, with *Pour l'Etre Aimée*, are all enjoying good attendance. The remaining houses, except those subsidized, are not faring so well.

Changes are about to occur at several theatres. Next week we will have the long-promised *Patricie* at the Panoptique. Mireille at the Opéra Comique. Quo Vadis at the Porte Saint Martin. La Petite Douce at the Vaudeville. Les Amants de Sazy at the Gymnase, and Les Deux Orphelines at the Ambigu.

The Opéra is busy with rehearsals of *Le Roi de Paris*. The one female role, that was to have been taken by Mlle. Brevet, who is now on your side, has been given to Madame Boman. The opera, which is by Louis Gallet and Henri Boucher, with music by Georges Hild, has but four characters. The bills at the Opéra next week will be *Astaire*, *Leobachin* and *Aida*. Beside *Patricie*, the Comédie Française will present *Francillon*, *Cinna*, *Le Bataille des Dames* and *Le Gendre de M. Poirier* next week.

The Opéra Comique has the Fanny Genat benefit on Monday. *Orphée*, *Le Basoche*, *Mignon*, *Le Fille de Tabarin* and the *Mireille* revival will be the week's repertoire.

L'Ouragan will be the next Opéra Comique production, and following it M. Carré intends to bring forth *Henri Cain* and *Arthur Cagnard's La Troupe Jolicoeur*.

The city authorities, from whom Sarah Bernhardt leases her theatre, claim that she has not fulfilled the terms of the lease, that stipulated that the house should not be closed for more than six weeks at a time. Madame Bernhardt has been away four months, and the theatre has been open only for the three weeks of *La Cavallière*. The café keepers of the vicinity started the protest, but the city has also good cause to complain, as Madame Bernhardt pays rent only when the theatre is open.

On Friday, the anniversary of the burning of the Comédie Française, memorial services were held for Jane Henriot, who lost her life in the fire.

With this mail I am sending you a new portrait of Leonie Yaine, one of the most capable, charming and popular actresses on the Paris stage. She is just now scoring a success as the Queen in *Pour l'Etre Aimée* at the Athénée. Recently Mlle. Yaine won an important suit against the Variétés management for breach of contract.

T. S. R.

## LONDON.

Gossip Chats of the Playgoers' Club Idea and Other Interesting Matters.

(Special Correspondence of The Mirror.)

LONDON, March 16.

The only entertainment at all exciting vouchsafed to us this week—always, of course, excepting the fighting entertainments given nightly by the Irish members in the House of Commons—has been that unconsciously provided by the Playgoers' Club. This grew out of the club's annual dinner last Sunday night, when the Playgoers' president, B. W. Fildon, dramatic critic and dramatic author, denounced theatrical managers for not reading, or, at least, for not taking notice of new plays by new authors. In reply to this denunciation Boehman Tree got up on his hind legs and pointed out with withering sarcasm that he had often tried new plays at matinees (such as suggested by Fildon), but that now he wasn't taking any. Anon, George Alexander, orating in his best Clevertonian manner, declared that he had kept two play readers, one of them Charles Dickens' late eldest son, at work day and night play reading for two years or so at a stretch. Alexander further asserted that these twain read (letter for letter), getting on for a thousand plays, and that only one was

found worthy of production, after it had been rewritten somewhat. And then the licenser refused to license it! Alexander added, however, that he was still willing to consider new plays, and said he wondered why Playgoers' Clubbers did not form a play-reading committee of their own and send the selected plays to this or that manager, according to his line of business.

The hour of noon had hardly thrown its shadow across its dial when it was seen that the Playgoers' Clubbers had taken Alexander's tip and forthwith formed a play reading committee. Hardly was the news buzzed around before vast numbers of play writers (who had all been "unacted" as per the committee's condition) besieged the club's new premises, pouring in play scripts in shoals. The poor postmen also suddenly found themselves laden with dramatic works addressed to the said committee. By Tuesday morning the journals teemed with letters from playwrights, unacted and otherwise. Among those of the latter kind who wrote in praise or in blame of the play-reading club were citizens James Mortimer, of America, and Israel Zangwill, of Jerusalem.

Mortimer and several others objected to the "unacted" clause, pointing out with bitter truth that even when a man has had plays produced and has gained some success therewith, he may go years and years before he can get a manager even to look at other of his plays. "I have myself," quoth Mortimer, "produced in the past some thirty plays, mostly with much, and always with fair success, and yet I cannot get even a hearing nowadays, so completely is the market blocked by some few dramatists. Perhaps one of these days, when I produce some hopeless fiasco, I, too, shall be run after by managers."

Zangwill's attitude was that of lofty scorn for the Playgoers' daring to take this kind of thing upon themselves. He also cynically ridiculed President Fildon's statement that, after all, "a good idea is almost enough to make a play, and that the treatment mattered little." Zangwill, of course, had little trouble in showing that many of our best plays depend as much (if not more) upon treatment and "atmosphere" and upon writers' individuality, than upon the mere "idea," however strong. At the moment of writing arguments, both verbal and epistolary, are still raging volitionally, and the play reading committee seems to be buried almost up to its collective eyebrows in dramatic manuscript. I feel that something terrible will come of all this, and, *entre nous*, I am now about to commence an epic foreshadowing the utter annihilation of these Playgoers' Clubbers and their beautiful new premises, for this, I feel, is the least that can happen.

Messieurs the critics have this week only had play revivals to fill out time with—that is to say, at the West End. For example: *Macbeth*, as adapted by Sydney Grundy from Les Surprises du Divorce, was put up by Wyndham and Boucher at the Criterion on Tuesday, when, barring some ebullitions of discontent from the pit and gallery (evidently because it was all over so early), the piece was well received. Historic scoring was made by Arthur Boucher in John Hare's part of the much mother-in-lawed Jack Pontifex; by George Ciddens as his faithful friend; by the beautiful Ethel Matthews as one of Jack's wives, and by Mrs. Charles Calvert as the tyrannical mother-in-law, Mrs. Jannaway, originally played in the English version by Mrs. John Wood, now retired, and living mostly at Birchington-on-Sea on the Kentish Coast.

The other revival was that of Richard the Second by Benson and company, at the Comedy on Wednesday. Benson in the name part again showed that this is his very best impersonation of all the many Shakespearean characters he has yet represented. Frank Rodney was once more very impressive as the Cankered Bolingbroke, afterward Henry the Fourth. The hapless young Queen was touchingly played by the charming Lillian Braithwaite, who thus succeeded in the part that clever ex-Bensonian, Lily Brayton, who is scoring so heavily as Viola in Tree's magnificent production of *Twelfth Night* at Her Majesty's. By the way, at the fifteenth performance of this comedy next Wednesday Tree will give away beautiful souvenirs consisting of realistic reproductions of oil paintings of the principal players in their respective characters.

Before leaving good old Shakespeare I may perhaps be allowed to mention that Henry the Fifth finishes at the Lyceum this afternoon, and that Louis Waller and Mollison then conclude their tenancy thereof in order that Irving and company may presently use the stage for rehearsing *Coriolanus*, which is due there in the course of a few weeks. Waller and Mollison will take Henry the Fifth and another play or two for tour round the provinces and the suburbs. Waller tells me that he may go to America with this and other plays. If he should do so, I feel it safe to predict that he will speedily become a great favorite among you.

In the meantime I have to report certain matters that should be interesting to American readers. As thus: The Fortune Teller, with Alice Neilson in the chief part, is now faithfully promised for April 9 at the Shaftesbury. Marie George's notice to Manager Lowenfeld having expired, she duly made her last appearance in The Belle of Bohemia at the Lyceum, and instead will be played by Francon Thompson. Still more Americans are flourishing in our variety theatres. In addition to R. G. Knowles at the Alhambra and Howard Thurston at the Palace, Eugene Stratton has returned to the Tivoli, Oxford and London Pavilions, and is going strong nightly, as are the Bovis Brothers and Carrie Scott and her little Pickaninny. Another extra special American arrangement is one just concluded whereby Charles Frohman has secured our Lyceum Theatre from next September onward for the production of William Gillette's *Sherlock Holmes*, with Gillette in the name part.

Dorothy Carte, whose lately shocking state of health has wonderfully improved, has arranged to start stage rehearsals of the new Irish opera, *The Emerald Isle*, on Monday. Captain Basil Hood's "book," from what I have heard of it privately, appears to teem with quaint Hibernian conceits and characteristic lyrics. I may tell you that its period is 1801, and its locale the Lord Lieutenant's castle, also that Hood has struck out a happy idea for arranging his "rebellion" business. More than this is perhaps unfair to divulge of my friend the Captain's "book." I may add, however, that the music by the late Sir Arthur Sullivan, with additional numbers by Edward German, promises to be real lovely.

Marie Tempest, who will take the chair at the Playgoers' Clubbers' next lecture to-morrow (Sunday), has it seems, abandoned the idea of putting on her Vanity Fair play at the Prince of Wales' until the autumn. In the meantime Charles Hawtrey will anon migrate to that theatre to try Anstey's new play *The Man from Blankney*, before bringing it to your side.

The aforesaid Captain Hood's new comedy, *Sweet and Twenty*, has just started active rehearsal at the Vaudeville. The Sweet and Twenty heroine (Elinore Terriss) is to be beloved by two brothers, to be respectively enacted by Mr. Seymour Hechs and your Mr. Holbrook Rinn.

I finish these remarks as the curtain falls upon the dress rehearsal of a new Empire ballet called *Les Papillons*, to be produced on Monday. Its butterfly and other entomological effects are the most beautiful ever seen on any stage. More of this anon, for, lo, the mail is about to depart.

GAWAIN.

## ROME.

Story of the Marionettes—Duse and Zaccari to Tour—Solero's Romantic Career.

(Special Correspondence of The Mirror.)

ROME, March 10.

Lent in Rome has always been, from time immemorial, the season for marionettes—burattini, in Italian. Those who seek the origin of all things say that the marionettes came from Egypt, whence they passed on to Greece, and

thence to Rome, where they first appeared at feasts to remind the company that man is not immortal, and that death must come to all alike, rich and poor, high and low, whether feasting or starving. These little wooden philosophers were well proportioned and were superior to our modern marionettes in the fact that they could move and walk without strings, as now.

It was during the Middle Ages, however, that the Roman burattini began to act, and more than one Roman writer wrote comedies for them. The most celebrated of these was Philip Accinelli, who not only wrote the plays, but invented machines for transformations and other scenic effects. At first these plays were given only in the private theatres of princely palaces. Then the burattini appeared in wooden theatres in the Piazza Navona, and the great Roman artist, Pinelli, illustrated some of them, for the edification of after generations.

Toward the beginning of the eighteenth century Cardinal Ottoboni gave a series of burattini performances in his palace on the Corso of Rome, and the famous Ivara wrote scenes for them. Here also appeared the celebrated Romanino (little Roman), a clever Milanese, who had an extraordinary talent in making those wooden actors and actresses appear to speak. The most celebrated burattini speakers, however, were two Romans, Santangelo, known as Gaetanaccio, and Teoli, known as Cassandrino. Santangelo, or rather, Gaetanaccio, was born within the shadow of St. Peter's cupola. His parents were beggars, but as soon as he was old and strong enough, he would wander round the town with a box on his back. This box contained burattini, which he made himself, as he could not afford to buy any. Then he would make a stage of his box and begin his performance before a public of old and young Romans, who listened to him with wonder, for he could imitate the voice of any man or woman that he had once heard, and also the cries of every animal in creation. He could also speak in every dialect and assume the accent of every language. He was also so realistic in all he did that when he wept it seemed real, and when he laughed, all who heard him laughed with him. His great popularity, however, was due to his wit and satire. He invented as he went on, and his plays may be said to have been monologues, for he alone spoke and acted, taking for subject all the gossip and scandal of the day, from whatever source they sprang. Nor did his satire spare any one. High and low came within the whip of his tongue. He had also a marvelous dexterity in moving his burattini. He could move five or six at a time, and with a single move of them set all his public in fits of laughter.

Whenever he was seen with his box on his back crowds ran after him, and when he stopped all stopped. Even doctors, lawyers, professors, princes, aye, and cardinals, would loiter on their road to listen to this man, whose sayings, though not of the choicest, would afterward be repeated from mouth to mouth, in the most select society of the town. Some of his sayings are repeated even to-day, though very few know the name of their author. Sometimes Gaetanaccio was invited to perform in private houses. Maria Luisa, Duchess of Lucca and Queen of Etruria, often heard him when she came to Rome. A great Roman actor also sometimes played with Gaetanaccio in his later years, and he was once made the subject of a Latin poem, which was read in the Tiberina Academy and afterward published and illustrated. Gaetanaccio died at fifty years of age on June 26, 1830.

Cassandrino is, or rather was, the pantomoon of all burattini companies. He is always an old man, made ridiculous by wishing to appear young. He is a universal character, known in ancient Greece, and introduced in *Madame's* plays as *Orgon*, etc. Many celebrated actors played Cassandrino when he was really an actor. But by degrees he lost his place on the classic stage and descended to pantomime and the burattini stage. It was then, indeed, that the name of Cassandrino was given to him, his first name being Cassandra. Teoli, as above stated, was the last celebrated Cassandrino on record. Stendhal heard him in 1817 and devoted an article to him, as also did Merceiz in his study on the theatre in Italy, published in the *Revue des Deux Mondes*. At one time he shone as no other burattini mask had ever shone before, but he was much persecuted by the Vatican censorship, notwithstanding which he was the idol of the Romans. More, he was the life of Rome, and when he died Romans exclaimed, "Alas, there will be no one now to ridicule the cardinals!"

His little red costume under the head of Romans, and Mammi and Leopardi were among his most frequent auditors. All Rome went into mourning at Teoli-Cassandrino's death, and a celebrated sculptor made a bust of him, the marble for the bust being given by the English banker, Cholmeley, who was in partnership with the banker Ploxdon. After banker Cholmeley's death the bust became the property of his widow. Several copies were made of this bust and may still be seen in many shops of Rome. Teoli died in 1844 at seventy-five years of age, though he said he was only sixty-six. His only weakness was his desire to be thought younger than he really was, and for this he dyed his hair jet black.

With the death of Cassandrino the old glory of Roman burattini was gone. Of late years, however, a Roman burattini theatre is regularly opened in Lent every year, and something of the old satire is retained in the plays performed in it. This year the burattini company perform the ballet "Excelsior," besides a speaking play. It is wonderful.

The burattini, however, are not the only theatrical entertainments we have this Lent. Emmanuel is here with his classic plays, and his Hamlet is one of the very best on the Italian stage. Novelli, also, is a fixture in the House of Goldoni, and has been giving several novel ties, as *Elind Love* and *Lucifer*. Neither of them deserves more than a mention of their names. Frustata, from the French, on the other hand, is a wonderful success, and Novelli is wonderful in it. Your friend, Langdon Mitchell, indorses my opinion of Novelli and calls him a wonderful actor. Why doesn't some one secure him for a tour in the States? After his season, which ends at Easter, he tours in France, Austria and Italy, and returns to Rome in October for the next winter season.

Duse and Zaccari are going to tour together shortly. On March 18 they begin in Milan with *The Dead City*. Zaccari has become seized with Duse's enthusiasm for the Greek classic drama, of which *The Dead City* is a slight imitation. He is also studying *Romeo and Juliet*, and is having a new version of Victor Hugo's *Ruy Blas* made expressly for him. Meanwhile he confesses quite an enthusiasm for *The Dead City* and he will be sure to play it magnificently, as he plays everything he undertakes to play. Another gem of acting will be Macbeth, which he is also studying, with Duse as Lady Macbeth. She ought to make a splendid Lady Macbeth. If but for the sleep-walking scene, she will be worth seeing.

Verdi now lies in his own little chapel in his home for poor and old musicians, and his wife lies by his side. The funeral was a grand affair. All Milan was present at the transport of the bodies from the cemetery to the chapel. Two coffins, after being exhumed, were placed side by side on one hearse and thus taken to the chapel. The Count of Turin represented the King of Italy and followed on foot. He also saw the coffins placed in their coils and closed with a marble tablet, on which figured a sarcophagus with the names of Verdi and his wife inscribed on it.

The mention of Verdi reminds me of one of his librettists, Solero, whose life reads like a novel. First, we see him in a military school of Vienna, from which he ran away to join a band of gypsies, with whom he courted Hungary. But he was found by the Austrian police and was going to be marched off, when he met his brother, who took him to Milan and placed him in a college there. After this he met Verdi, who was then very poor, and he wrote five libretti for him. Then he went as conductor of an orchestra in Spain. One night he happened to hear an officer insult Queen Isabella and he slapped his face. When the Queen heard of this

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she asked to see the young man who had thus defended her. Solero was then young, handsome and with prepossessing manners, all of which Isabella at once appreciated, and Solero became her favorite and had all Spain at his feet. One day, however, he discovered a conspiracy against the Queen and told her of it. After that several attempts were made to kill him, and the Queen advised him to return to Italy, which he did, after he had spent his last penny. He settled in Milan and began writing again, but only starved at it. He returned to Spain for few months and had his pockets well replenished with Spanish gold. But on his homeward journey he was shipwrecked and escaped only with his life, and once more he was in Milan without a penny in his pocket. In 1859 he went to Paris and became a kind of agent to Napoleon III. On returning to Italy he was sent to capture brigands, and in 1867 we find him in Egypt, busy organizing the police force there. After having made a fortune in Egypt he returned again to Milan, and there again he lost all he had and died in poverty in 1878. If that is not an adventurous life I do not know what is.

S. P. Q. R.



A TALK WITH J. C. WILLIAMSON.



Photo by Talbot, Sydney.

This is a picture of the theatrical magnate of Australia, J. C. Williamson. If, by chance, you read the Australian papers, you will come upon Mr. Williamson's name often. If you talk with Australians you will hear it frequently. For Mr. Williamson occupies in Australia a position akin to that which the late Augustin Daly held here. That is, he is identified with the best in Australian theatricals and his name is a sort of trade-mark of good quality.

For the past week or so Mr. Williamson has been in New York. He is taking a trip round the world on both business and pleasure, and is now seeing his native land for the first time in six years. Though many people are not aware of the fact Mr. Williamson is an American, and was a well-known actor here long before he went to Australia. He has little of the actor about him now. To a Minnion man, who had a chat with him the other day, he seemed rather the solid, substantial man of business. Of English origin, too, one would say, for in his long residence in Australia his American accent has given place to one that is slightly English.

"I'll begin by saying something of Australia," said Mr. Williamson, as he puffed an after-luncheon cigar. "People over here, as a rule, haven't a very clear knowledge of it. They know that there is an island of the name somewhere in the South Pacific, but they don't realize that that island, a continent in itself, is as large as the United States, and has many large and populous cities that are as far advanced from a theatrical and every other viewpoint as New York or London. Our people are intelligent, loyal and discriminating theatregoers. It is twenty years since I became a manager in Australia, and I was an actor here before that, and my experience has been that there are no better audiences than the Australians. They are keenly critical, however, and demand the best in plays, players and productions. And they appreciate what is good when they get it. And I may say that the productions given in Australia compare favorably with those in this country or England. The mountings are as handsome, the actors are efficient, and we get about all of the New York and London successes. Your failures we don't like; so that the percentage of successes with us is larger than it is here.

"The Australians study the player as well as the play, and if they like an actor they don't hesitate to show it. And they don't forget the actor, either. But they judge him solely on his merits. Preliminary puffery counts for next to nothing. That is one reason why Australia is a good field for the young actor. Another reason is that he gets a splendid training. There will be opportunity for playing a large number of parts. Instead of taking one or two parts a season, he will play five or more probably, and those in the best class of plays.

"The most notable instance of recent American success in Australia is that of Nance O'Neil, who, after barnstorming it about the United States, found her true worth at once recognized when she reached the Antipodes. Miss O'Neil came to Australia for three weeks; when she ends her season under my management she will have played there nineteen months. She has had opportunity to exhibit her art and versatility in a larger and better repertoire than she had here, and her company is a superior one. When Miss O'Neil returns to this country, I believe that she will be accounted one of the foremost American actresses.

"A peculiar feature of Australian theatricals is that runs are much longer there than here in proportion to the population. Florodora, for instance, has had a run of fourteen weeks at my Her Majesty's Theatre, Melbourne. Yet Melbourne's population is only 400,000, and there are several other theatres. Could any city of like size in the United States give such a showing? Just how to account for it is difficult. Florodora has made a great hit, and people go to see it again and again. Then, too, vaudeville has not the hold that it has here, and consequently doesn't affect patronage at the legitimate theatres to such an extent.

"My own enterprises in Australia include the management of Her Majesty's Theatre, Melbourne; Her Majesty's, Sydney, and the Theatre Royal, Sydney. Besides these I control the bookings of a circuit of theatres in other towns. Then I have a dramatic company, a musical comedy or comic opera company, and am forming a grand opera company to open about June 1. My representatives are now abroad engaging the principals. From time to time I make also special productions, such as the Christmas pantomimes. My aim has been to offer the newest and worthiest in the best manner I could. Results have shown, I think, that the public has thought well of my efforts.

"Besides Florodora, I hold the right to The Messenger Boy, San Toy and a number of other musical pieces. Since I have been here I have arranged with several prominent managers for the Australian rights to their plays. I also contemplate engaging some American actors. So that, while my trip is largely one of rest and recreation—it is the first holiday I have had in six years—I am also transacting some business. Besides, I am studying the improvements made in recent years. I will remain here for a week or more, and then sail for London, stopping there for a time, going thence to the Continent, and then back to Australia via the Suez Canal.

"It has amused me mightily when various people that I have met here have asked me: 'Is this your first visit to this country?' and 'Were you ever an actor?' Why, I acted for eighteen years, from New York to San Francisco, before I settled in Australia. I was born at Mercer, Pa., in 1844, and made my first stage appearance with a Milwaukee, Wis., stock company, when I was fifteen years old. My roles were Irish and other low comedy parts, and I continued with the company for two seasons, appearing in the support of the famous stock stars of that time. Then I came to New York, and in 1863 had the good fortune to secure an engagement with the finest company, I think that ever existed—Lester Wallack's stock company, at the old Wallack's Theatre, now the Star, at Broadway and Thirteenth Street. What a list of famous players that company contained! Lester Wallack, John Gilbert, J. H. Stoddard, Charles

Wyndham and the rest. I am proud to have been associated with them. Well, I remained at Wallack's for seven years, taking dialect and comedy parts. One season I went to the old Broadway Theatre and acted with Barney Williams' company as principal low comedian. I also was the original Dick Swiveller in Lotta's production of Little Nell and the Marchioness. One summer I was a member of the first company that Charles Wyndham ever managed.

"From New York I went to San Francisco to be the comedian of John McTear's company at the California Theatre, as successor to John T. Raymond. After this engagement I made my first visit to Australia, and after a season there I proceeded to India, and so on around the world. When I reached New York I was engaged for the Union Square Stock company, under Jarrett and Palmer's management. That was in 1877. In 1878 I toured in Struck Oil, making my last New York appearance at the Grand Opera House in that city. The next year I made a second trip to Australia with the intention of playing a season and returning. But Struck Oil was a great success, and I've been in the Antipodes ever since. From acting I gradually drifted into stage managing, and in 1882 what Australians call 'the firm' was formed. First it was Williamson, Garner and Musgrove; then Garner and Williamson; then Williamson and Musgrove, and a little over a year ago Mr. Musgrove and I dissolved partnership. Since then I have conducted my business alone. That brings me up to date, and ends my story. But, and this was Mr. Williamson's parting adjuration, 'don't make the interview sound egotistic. I don't care for that sort of thing.' And the reporter said he wouldn't.

QUE.

Viola Allen's one hundredth performance of In the Palace of the King, at the Theatre Republic, was celebrated last evening.

Sam McKee, manager of the Savoy Theatre, is ill.

Jessie Mae Hall, whose thirty weeks' contract with Brown's In Town expired March 23, has been re-engaged for the rest of the season as leading lady of the company, and will be featured as such.

The performance of The Price of Peace at the Broadway Theatre has been shortened since the opening night. Among other changes, the first scene, in the hospital ward, has been cut entirely.

The trial of Gus Hill's suit against M. C. Anderson, manager of the Walnut Street Theatre, Cincinnati, for \$5,000 damages for alleged breach of contract in canceling a booking of McFadden's Row of Flats at the old Fountain Theatre, in 1898, was begun in that city March 18, and will be continued this week.

Eda Humphrey has retired from the cast of Hello, Girl.

Lord Francis Hope is due to arrive to-day (Tuesday) from England, on the Vanderland.

DEPARTED.

PLEASANTS—RAGLAND—Perennial Chamberlains Pleasants and Ragland (Christine Anderson) at Washington, D. C., March 29.

DIED.

RAELENSEN—John Raelesen, aged 24 years, of Parkersburg, Iowa, at Missouri, Mont., March 16.

CHREZETTE—Sophie Alexandrine Chrezette, in Paris, France, March 19, aged 54 years.

DINGMAN—Belle Barney Dingman, at Hancock, Mich., March 4.

ESPY—John Espy, at Urbana, Ohio, on March 19, of consumption, aged 22 years.

GILLE—Philippe Emile Francois Gille, in Paris, France, March 29, aged 70 years.

GOT—Francis Jules Edmond Got, in Paris, France, March 29, aged 39 years.

HERSE—Minnie Herse, aged 28 years, of Mitchell, Ind., burned to death at Olive, Mont., March 16.

HUMPHREY—H. Charles Humphrey, by suicide, at St. Louis, Mo., March 29, aged 32 years.

HYDE—H. G. Hyde, at Lima, O., March 19, aged 38 years.

KINGSLEY—J. W. Kingsley, at Denver, Col., March 22, aged 27 years.

LUCASSE—Rene Lucasse, aged 24 years, of Kalumazoo, Mich., burned to death at Olive, Mont., March 16.

LYON—W. C. Lyon, at Sunbury, Pa., March 16, aged 63 years.

PADEREWSKI—Hippolyte Paderewski, at Warsaw, Poland, March 22.

PALMER—William R. Palmer, in New York city, March 22, of consumption, aged 33 years.

REED—Bert Reed, aged 22 years, of Columbia, Kans., burned to death at Olive, Mont., March 16.

ROSENSTIL—Mrs. Henry J. Rosenstil, at Birmingham, Ala., March 16.

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parties of 10, 15, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1,000, 1,010, 1,020, 1,030, 1,040, 1,050, 1,060, 1,070, 1,080, 1,090, 1,100, 1,110, 1,120, 1,130, 1,140, 1,150, 1,160, 1,170, 1,180, 1,190, 1,200, 1,210, 1,220, 1,230, 1,240, 1,250, 1,260, 1,270, 1,280, 1,290, 1,300, 1,310, 1,320, 1,330, 1,340, 1,350, 1,360, 1,370, 1,380, 1,390, 1,400, 1,410, 1,420, 1,430, 1,440, 1,450, 1,460, 1,470, 1,480, 1,490, 1,500, 1,510, 1,520, 1,530, 1,540, 1,550, 1,560, 1,570, 1,580, 1,590, 1,600, 1,610, 1,620, 1,630, 1,640, 1,650, 1,660, 1,670, 1,680, 1,690, 1,700, 1,710, 1,720, 1,730, 1,740, 1,750, 1,760, 1,770, 1,780, 1,790, 1,800, 1,810, 1,820, 1,830, 1,840, 1,850, 1,860, 1,870, 1,880, 1,890, 1,900, 1,910, 1,920, 1,930, 1,940, 1,950, 1,960, 1,970, 1,980, 1,990, 2,000, 2,010, 2,020, 2,030, 2,040, 2,050, 2,060, 2,070, 2,080, 2,090, 2,100, 2,110, 2,120, 2,130, 2,140, 2,150, 2,160, 2,170, 2,180, 2,190, 2,200, 2,210, 2,220, 2,230, 2,240, 2,250, 2,260, 2,270, 2,280, 2,290, 2,300, 2,310, 2,320, 2,330, 2,340, 2,350, 2,360, 2,370, 2,380, 2,390, 2,400, 2,410, 2,420, 2,430, 2,440, 2,450, 2,460, 2,470, 2,480, 2,490, 2,500, 2,510, 2,520, 2,530, 2,540, 2,550, 2,560, 2,570, 2,580, 2,590, 2,600, 2,610, 2,620, 2,630, 2,640, 2,650, 2,660, 2,670, 2,680, 2,690, 2,700, 2,710, 2,720, 2,730, 2,740, 2,750, 2,760, 2,770, 2,780, 2,790, 2,800, 2,810, 2,820, 2,830, 2,840, 2,850, 2,860, 2,870, 2,880, 2,890, 2,900, 2,910, 2,920, 2,930, 2,940, 2,950, 2,960, 2,970, 2,980, 2,990, 3,000, 3



## MARCH 30, 1901

WILSON, AL. H. (Yale and Ellis, props.): Little Rock, Ark., March 26, Memphis 27, Cairo, Ill., 28, Mattoon 29, Danville 30, Chicago 31-April 6, Milwaukee 7-13.

**REPERTOIRE COMPANIES.**  
ARNOLD STOCK (J. F. Arnold, mgr.): Austin, Tex.  
March 2-31.  
ARNOLD STOCK (Eastern: Hirtzthal, Pres.)

Worcester, Mass., March 25-29, Lynn April 1-4  
 Manchester, N. H., 8-12.  
**MILWAUKEE** (Southern; Milwaukee Cross-  
 ingers: Lincoln, Neb., March 25-30, St. Joseph, Mo.,  
 April 1-6, Topeka, Kan., 8-13.  
**MELVILLE** (Melville; New Orleans, La., March 1-  
 -indefinite.  
**RENNETT MOUTON** (S. George K. Robinson, mgr.)  
 Birmingham, N. Y., April 8-12.  
**RENNETT MOUTON** (K. Earl Burgess, mgr.; Ed-  
 ward Bennett 25-29, Connecticut April 1-6, Oswego,  
 N. Y., 8-13.)

BENNETT MOUTON (4): E. K. Moulton, mgr.; C.  
 hoos, N. Y., March 25-30, Haverhill, Mass., Apr.  
 15-20.  
 BRAUNING DRAMATIC (E. S. Brauning, mgr.): E.  
 15-20, Tex., March 25-30.  
 BEEHILL COMEDY: Bradford, Pa., March 25-30.  
 Olean April 1-6.  
 CALEF, LILIAN, COMEDY: Leesburg, Va., Mar.  
 25-30.  
 CARMELTON, EFFIE E. (Walter McIntosh, mgr.): Kan-  
 20, Mo., March 25-30.  
 CHASE LISTER (Henry L. Webb, mgr.): Niagara  
 Falls, N. Y., March 25-30, Fredonia April 1-6, Lin-  
 20, Pa., 8-13.  
 CHASE LISTER (Southern): Glenn F. Chase, mgr.,  
 Iowa City, Ia., March 25-30.

CHESTER, ALMA (Alma Chester, mgr.; Lancaster, Pa., March 25-26, Trenton, N. J., April 8-9)  
 CHEVATE, HARRY (Pineville, N. C., March 25-26, Raleigh, N. C., April 1-2)  
 CHILDS, C. W. (C. W. Childs, mgr.; Buffalo, N. Y., March 25-26, New York city, April 1-6)  
 CHILMIST, STROCK (Ed. C. Stewart, mgr.; Atholton, Ill., March 25-26, Illinois April 1-6, Assumption, N. E.)  
 CHILMIAN DRAMATIC (De Lacour and Field, mgrs.; Winchester, Ill., March 25-30, Champaign, Ill., April 1-6)  
 CONNOR, WINCHESTER AND EDWARDS (Charles F. Edwards, mgr.; Beckerton, N. J., March 25-27, Newton 28-30, Broomton April 1-3, Dover 4-6, Redville 8-10, So. Amboy 11-12)  
 COOK-CHURCH STROCK (H. W. Taylor, mgr.; York, Pa., March 25-26, New York city, April 1-6)

**TRUSS COMEDY:** La Grange, Tex., March 25;  
 Bryan 8-E.  
**PALEYPOLLE COMEDY:** Greenville, Ill., March 2  
 30, Panna April 8-E.  
**DAVIDSON STOCK:** Joliet, Mich., March 24  
 10, April 1-E.  
**DE NOE, VERA** c'thas Rosencrans, mgr.; Haz-  
 ton, Pa., March 25-30, York April 1-6.  
**DE VOINE, CHESTER** c. J. Walters, mgr.; Eliza-  
 beth, N. J., March 25-30.  
**DICKMUND FILLER:** Key West, Fla., indefinite.  
**EDDY COMEDIAN:** G. Harris Eldon, mgr.; Was-  
 ington, D. C., March 25-31, Elston April 1-6, Vi-  
 cennes 8-E.  
**ELROY STOCK:** Northampton, Mass., March 25-30.

Troy, N. Y., April 1-6.  
**ERWOOD STOCK** (R. J. Erwood, mgr.): Evansville, Ind., March 25-30; Zanesville April 1-6; Mt. Vernon 13.  
**EVSAS AND WARD STOCK**: Middletown, Del., March 22-27; Smyrna 28-30; Chestertown April 1-6; Delmar 4-6; Wilmington 8-10; Delaware, N. J., 11-13; Salem 15, 16.  
**EWING-TAYLOR** (Albert Taylor, mgr.): Shreveport, La., March 25-30; Little Rock, Ark., April 1-6; Fort Worth 13-15.  
**FARLEY, SAID** (R. C. Rabitts, mgr.): Water Valley, Ga., March 25-30; Holly Springs April 1-6.  
**CHAS. C. COLEMAN** (Dick Ferris, prop.): Chas. A. White, mgr.: Evansville, Ind., March 25-30; Muncie April 1-6; Richmond 8-13.

GOODWIN WETMORE (Jack Goodwin, mgr.) Caldwell,  
N. Y., March 25-30.  
HALL, JOHN, Arlington, N. D., March 25-30.  
Lake, Preston 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 84

25-30, Albany April 24.  
HIMMELIN'S IMPERIAL STOCK: Akron, O., Mar.  
25-30.  
HINE & COMPANY'S: Des Moines, Ia., March 25.  
HOLTZELLE, JACK STOCK: McKeesport, Pa., Mar.  
25-30 Pittsburgh April 16.  
HOLDEN COMEDY: Atlantic City, N. J., Mar.  
25-27.  
HOWARD DORSET: Creston, Ia., March 25-27. N  
braska City, Neb. 28-30, Lincoln April 8-13.  
HUTCHIN JACKSON: Wills' F. Jackson, mgr.  
Brookline, Mass., March 25-30, Fall River, Ar.  
16.  
IMPERIAL STOCK: St. Louis, Mo., Feb. 1 ind  
nite.  
JERSEY STOCK: Winifred, Kan., March 25 April

KAYE, MARY, 29, Merritt, Larchmont, N.Y., nigr.; March 27.  
KELLY, MARGARET, 26, Adair, Ft. Worth, Tex., 1. Oklahoma 2. Adair, 1. T. C. Ft. Worth, Tex.  
4. Weatherford 5. Theurer 6. Abilene 8-13.  
KELEY, SHANNON, dance, Edwards, nigr.; R.  
Tale, N. Y., March 25-30.  
KENNELL, COMEDY, Gus Kennell, nigr.; Massillon, Mo., March 20.  
KEYSTONE DRAMATIC, AMORR and Shipman, Willamspoor, Pa., March 25-30.  
KING DRAMATIC, Alvin Brown, N. Appell, nigr.; Johnsontown, Pa., March 25-30. Youngstown, O., April 1-5. York, Pa., McKeesport 8-13.  
KING, FRANK, 26, 1000 E. 6th St., Canton, N. Appell; nigr.; Concord, N. H., March 25-30. Lawrence, Mass., April 1-6. Bangor, Me., 8-13.  
KINGSLEY TRUSTLE, Dayton, O., March 25.

KLUCK SCOVILLE, H. E. Kluick, mgr.; Woburn, Mass., March 25-29; Marlborough April 1-6, Boston 8-13.  
 KLUCK SCOVILLE (Rep Scoville, mgr.; Westport, Mass., March 25-29; Housack Falls April 1-6, Boston 8-13.  
 KLUCK SCOVILLE (Prod Walden, mgr.; Harrison, N. Y., April 1-6; Fairbairn, Md., 8-13.  
 LA MONT'S COMEDIANS, Hawkeye, Ia., March 27, New Hampton 28, Elma 29, Riceville 30.  
 LA PORTE COMEDY (S. M. La Porte, mgr.; Titusville, Pa., March 25-30.  
 LESLIE, OLIVER; San Francisco, Cal., Feb. 1-4, Dublin.  
 LEYBURN'S BOY FOLK STOCK; Wilkes-Barre, Pa., March 2-30; Scranton April 1-6; Ettington

LYONS, LILLIAN, Stock, Frank J. Dean, mgr.;  
Richmond, Mich., March 25-30.  
MACAULEY AND PATTON: Yankers, N. Y., March  
25-30; Bridgeport, N. J., April 1-6.  
MACLELLY, FRANK, Stock, Harry Katzos, mgr.;  
Lawrence, Mass., March 25-30; Halifax, N.  
April 8-27.  
McHUGHALLA VAUNT (E. A. Mason, mgr.):  
Olive, Pa., March 25-30.  
MACKEYE THEATRE: Lewisburg, Mo., March 25-30.  
MARKS BROS. (No. 1): Towns, N.Y., March 25-30.  
MAY, MARY, Stock, J. J. Lindette.  
MILLER, BENNY (Chas. Frohman, mgr.): Cleveland,  
Mo., March 25-30.  
MILLER-HICKMAN: Fairfield, Ia., March 25-30.  
MUNFORD STOK: K. Lincoln, Neb., March 25-30.

**MOREY STOK** (Le Conte and Fisher, mngs.: Pat Mo., March 25-30, Hannibal April 1-6, Macon, N. C. 8-13.

**MORRISON COMEDY**: Low-H. Moss, March 25-30.

**MVERS, HEENE** (Will H. Myers, mngs.: Elizabeth J. March 25-30, Plainfield April 1-6, Scranton, 4-8-13.

**N.E. CONNOR THEATRE**: Hartford, Wis. March 25-30, Wauwatosa April 1-6, Sheboygan Falls, N. C. 8-13.

**PAYTON, FOREST, COMEDY** (J. F. Macpherson, mngs.: Foughkeepsie & N. Y. March 25-30, Schenectady April 2-6, Woonsocket, E. I. 8-13.

**PAYTON, FOREST, STOCK** (David J. Ramage, mngs.: Reading, Pa. March 25-30, Wilmington, Del., April 1-6.

PERUCHI BELLENE: Bowling Green, Ky., March 30.  
**PIEDRA STOCK:** Holyoke 25-30, Stamford, Conn., April 2-6.  
 RILEY HARTON STOCK (W. H. Riley, mgr.): Rioington, Ind., March 25-30, Shilohville April 1-5.  
 ROSE AND FENBERG: St. Catharines, Can., March 25-30.  
 ROGERS DRAMATIC: C. C. Filkins, mgr.: Philadelphia, March 25-30, Farmer April 1-6.  
 ROWE KING STOCK: Taunton, Mass., March 25-30, Worcester April 1-5.  
 RUGLE THEATRE: S. Babbie, mgr.: Colorado Springs, Tex., March 25-30, Big Springs April 1-3, Pecos April 3-5, Carlsbad, N. M., April 5-7.

RYAN, DANIEL E. OW S Bates, mgr.; Portland, Me., March 25-30; Haverhill, Mass., April 1-6. 1904.  
 SWEET, E. J. JESSIE (E. A.) Sawtelle, mgr.; Boston, Pa., March 25-30.  
 SCHILLER, STOKK (E. A. Schiller, mgr.) Portland, Pa., March 25-30; Lancaster April 1-6. Will. Bates S.E.  
 SHAW, JACK. Vicksburg, Miss., March 28-30.  
 SUFFAGE, TOMMY. Saratoga, N. Y., March 25-30; Bates, Pa., April 1-6.  
 SHERMAN, ROBERT. Pittsburgh, Kan., March 25-30.







## TELEGRAPHIC NEWS

## CHICAGO.

**Hall's Trip to New York—Windy City Theatricals—Jests and Gossip.**

(Special to The Mirror.)

Chicago, March 25.

Home again, after a very brief period of "rest" in New York—no, too brief, too. I was in your midst five days, and during that period I enjoyed eight performances, which earned me a "continuous" medal and a full membership in the White Hats of America. In addition to the Hudson after it was all over, I dreamed of Will Hopper in *The Climbers*, Ethel Barrymore as *Madame Butterfly*, and have warmed as the *Florida* chorus, but we reached Chicago I awoke and stirred it all out. And at the last I took off my train cap and made my best bow in the direction of Weber and Fields' cozy corner on Broadway. If a man paid full fare and bought a drawing room from San Francisco to New York, he would find Weber and Fields' worth the price of admission. "Let us forget," says Kipling; but in this age of turmoil and trouble we must forget—and if we wish to forget, even for the moment, Weber and Fields will help us. Full fare is at least four blocks from Broadway and Twenty-ninth street. He who enters there should leave worry behind.

But, back again, dear friends, to home and mother. It was an awful drop, too, by the way. The first case I tried in my civil court was one involving a dispute over a bill of \$4.20 for provisions. Think of it! In Broadway I never had the nerve to dispute those provision bills—and I had to tip the waiter, too. Oh! what a fall was there this Spring, my countrymen!

It seems odd that any man should start to write of New York from Chicago, but it isn't his fault. He just can't help it. To a man from Chicago your Broadway is a cinematograph, and your amusement column is an opium pill of the largest caliber. I wish I could tell you what I thought of *Florida* and its tinsel music; of dainty Julia Marlowe and her dimples, so irresistible; of Clyde Fitch's delightful play, *The Climbers*, and of his equally enjoyable *Captain Jack*; of the splendid production of *Under Two Flags*, and of Helene's wonderful *Madame Butterfly*, and of that never-to-be-forgotten *Lambert* "on the home grounds." But for the first I have no space at my command and for the other I will simply say that as their guest I respect the *Lambert* praiseworthy rule against publicity and will continue to enjoy that evening alone. However, the New York trip was and is a dream and the awakening calls for gratitude, not brooding.

On my return I find that John Hare, James O'Neil and James A. Herne are still here and that our only change of bill at the leading houses this week is the opening of *Lady Huntworth's Experiment* at the Illinois to-night. Hilda Spontz, Mrs. Charles Walcott, John Mason, Grant Stewart, William F. Owen, and Jameson Lee Finney were all warmly welcomed. This play will be followed at the Illinois by our old friend Peter F. Dudley, in *Hodge, Podge and Co.*, after which Louis Mann and Clara Lipman will be seen. The March dinner of the Forty Club will be given at the Wellington to-morrow evening, and among the club guests invited are James O'Neil, John Hare, John Mason, James A. Herne, Forrest Robinson, Frank Moulin, Frederic de Belleville, Jameson Lee Finney, W. F. Owen and Grant Stewart.

John Hare's third and final week at Powers' will be devoted to *A Pair of Spectacles* and *The Gay Lord Quex*. I want to see the latter play, by the way, in order to compare Mr. Hopper and Fay Templeton with Mr. Hare and Irene Vanbrugh. Annie Russell is to follow in *A Royal Family*.

Blacky Bell, one of the chiefs of the White Hats, is also a Lamb, a Buffalo, a Blue Rabbit and an Elk, and he is to have a new vaudeville sketch written for him by Ernest Seton-Thompson, author of "Wild Animals I Have Known."

Mr. O'Neil's business continues enormous with Monte Cristo at McVickers', where he will remain until Anna Held comes for two weeks on Easter Sunday. She will be followed by The Christian and then Mr. Litt will give us either *Uncle Tom's Cabin* or *The Price of Peace* for the summer—it all depends upon New York.

Speaking of Uncle Tom, by the way, I want to say that I was forcibly reminded of Chicago while in New York, for there I met two Uncle Toms—Messrs. Lackaye and Kellar, of the Lamb. But—and to the credit of the Lamb he it said—I met no "marks" there.

Mr. Herne is doing splendidly in *Sag Harbor* at the Grand Opera House, and is well supported by his two daughters and an excellent company.

Harry Sommers, the local representative of the Actors' Fund, and treasurer of the Illinois, has arranged a great benefit for the fund at McVickers' next Thursday afternoon. All of the attractions here will be in the bill.

Henry Raeder's original *Cromwell* play, *Greater Than King*, has been well received at the Dearborn, where the stock company expect to run it for three weeks more.

Because She Loved Him So was given at the Great Northern Theatre yesterday and will be followed next week by *The Witch on the Rhine*. The *Reginald Lilliputians* gave *The Merry Tramps* at the Academy of Music yesterday and at the Bijou Go-Won-Go-Mohawk presented *The Flaming Arrow*.

At the Studebaker last week Frank Moulin made a great hit in *The Wizard of the Nile*. This week the Castle Square company is presenting *La Traviata*.

Over at Erwin's this week the Yiddish company is appearing in repertoire, and on Thursday evening Manager Ellen F. Gluckman will have a benefit, when he appears in *The Bowery Tramp* and renders American and patriotic songs in Yiddish. Imagine "Those Goo Goo Eyes" in Yiddish! Regards to D. Warfield.

Bolling Johnson lectured on "The Passion Play of 1900" at the Grand Opera House last evening, and will repeat the lecture next Sunday evening.

On the morning of May 1 next workmen will begin the task of tearing down an old landmark—Central Music Hall—so that Marshall Field's great establishment may be enlarged. On the evening of April 30 a testimonial will be given to Treasurer Richard E. Harneyer, who has been in the box-office there for years.

About a year ago a drama was presented here and it was styled "A Play Without a Name." This week it is being revived by the Victoria Stock company under the title of "Against the Tide." It was probably named by the author when he recovered. The management also presents "The Girl With the Golden Intense," a gold one worth \$2,500. (I hope it will be many years before any of us are in a position to dispute this claim.)

Richard Hubler and Jessamine Rodgers are the principal figures in a revival of *The Soudan*, by the Hopkins Stock company this week.

James J. Jeffries opened at the Alhambra yesterday in *The Man From the West*. Mr. Jeffries is a good actor—because he is here all week and this letter reaches here Thursday.

Blondin, the human gas jet, who is at the dime museum, here, asked for "the courtesies" at Sam T. Jack's Saturday afternoon. He was turned down, and was only glad that they did not blow him out.

Ernest Seton-Thompson lectures at Central Music Hall next Friday afternoon on "Scenes in Animal Life."

The Studebaker will be closed during Holy week, with the exception of three performances by the Leipzig Philharmonic Orchestra. The Castle Square company will rehearse *The Wedding Day* for production Easter Monday.

Mr. Preberger, who says that Paul Potter is to write a new play for Louis Mann and Clara Lipman and states that the name of the play has not yet been announced.

"RIFE" HALL.

## BOSTON.

**Hub Attractions This Week—Litigation Over the Columbia—Gillette Says Good-By.**

(Special to The Mirror.)

Boston, March 25.

John Drew opened at the Hollis to-night in *Richard Carvel*. Winston Churchill, the author of the novel, has been in town all the winter and has made many friends in society here, and that gave an impetus to the attendance. There was another interesting feature in the first appearance here of Ida Conquest as John Drew's leading woman. The engagement is for a fortnight.

The Castle Square gets in its work with the *Peg Washington* craze, and makes a production before any star gets here with the character which suited Annie Clarke so admirably in the old days of the stock company at the Museum. Lillian Lawrence played it with splendid effect to-night, and John T. Craven made a hit as Trip.

The renewed interest in Uncle Tom's Cabin justified the revival of this play by the stock company at the Bowdoin Square to-night. Gussie Hunt plays Little Eva, so that Jay Hunt will soon earn the title of the "father of Little Eva," for every one of his daughters has had the part at some time and made a hit.

Primrose and Dockstader's Minstrels are at the Boston for a single week and giving the only minstrel show that Boston has seen in a long time. And meantime the advance sale for the Grand opera season goes on, and indicates that it will be a big success in spite of Holy Week. Shennanah is back again at the Grand Opera House, with Jacob Litt's company, which includes several real soldiers from the Cuban War, of course this gives new realism to the production, but the play is strong enough to get along without it for years to come.

Mrs. Sarah Cowell Le Moine is in her last week at the Tremont with *The Greatest Thing in the World*, and repeats the artistic triumph which she made last season. Those who win special honors with her are John Glendinning, Harold Russell, Adelaide Thurston, and Fanchon Campbell. Large advertising is being done for Henrietta Crossman.

Louis Mann and Clara Lipman are in their final week at the Museum with *All on Account of Eliza*, which still continues its success. They had a quick transformation in regard to the following attraction. The town had been "sniped" for *Are You a Man*, but suddenly they shipped it to New York, putting Herbert Kealey and Effie Shannon in its place.

This is the last week of *The Girl from Maxim's* at the Park. Sadie Martinot in *Sapho* comes next.

Ben Hur at the Colonial ends its run April 20. Annie Russell comes April 22.

The Pay Train is the offering of the stock company at the Grand this week and will be followed by *The Lucky Ranch*.

The Columbia is dark again for the third time this season, because it had no attraction ready to put in when the vaudeville policy proved a failure. It is barely possible that *The Prima Donna* may be put on here, but nothing definite is announced. In the Equity Session of the Superior Court last week Judge Brady issued a temporary injunction upon application of counsel for A. H. Chamberlain, restraining James J. Grace or his agents from taking possession of the theatre. A subpoena was also issued, returnable in May. Chamberlain says that on March 26, 1900, Grace leased the theatre to him. Rent was to be paid at certain definite times, and \$5,000 was deposited as security for rent and is still on deposit. At times he has been unable to pay rent promptly, and an extension of time was allowed, with the result that an agreement was reached by which he was relieved of the obligation of making payments promptly in accordance with the lease. At present he owes \$2,000, but he will be in a position to pay it in two weeks, and his counsel insisted that the defendant should not be allowed to interfere with his client's possession of the theatre, in view of the fact that there is an amount on deposit securing the rent for some time.

The lease for the new Van Rensselaer was signed last week, although work on the house has not been started. The first plan was to build a hotel in connection with the theatre, but that has been abandoned. Col. J. M. Wood will be the architect, and the present structure will be razed about May 1, so that the house can be completed by September or October.

George T. Richardson, the dramatic critic of the *Traveler*, is rewriting *Little Red Ridinghood* for Charles F. Atkinson's revival at the Museum in May, and Charles Dennee will write new music.

Katherine Jewell Everts, the dramatic reader, gave a recital at Steiner Hall last week, giving a vivid interpretation of Jocelyn Leigh, an arrangement of *To Have and to Hold* which she has made.

The Traveler Dramatic Club, Chapter 7, has changed its name to the Lillian Lawrence Club, out of compliment to the leading woman of the Castle Square.

Mrs. Le Moine acted as hostess at the reception given in connection with the exhibition of portraits of Fair children at Copley Hall last week. Miss Hunter, of her company, assisted her, and the afternoon was a great society success.

In court last week a verdict for the defendant was ordered in the suit brought by Hugh E. Burns against the owners of the Museum. Burns was employed by the carpenters repairing the building after the fire two years ago, and he was struck by a piece of capping that fell from a pillar.

George E. Tobitts is to appear with Gertrude Roosevelt in *Kitty Clide* at the benefit of Rachel Noah, April 12.

Mrs. Miriam O'Leary Collins, once so well known at the Museum, won a success by the manner in which she directed the St. Patrick's night concert for the poor of St. Stephen's parish.

Paula Edwards, who repeated her hit in *A Runaway Girl*, is the latest to go into vaudeville, and she will devote her cleverness to a new sketch after the coming engagement in Philadelphia.

Nat Goodwin's *Merchant of Venice* and the Empire Diplomatic productions will probably be seen at the Colonial.

Weber and Fields will come to the Tremont for their annual engagement, April 29, and then *Unlabeled Bread* will begin an unlimited run.

J. C. Williamson was in town last week and may conclude a deal for taking Ben Hur to Australia.

On the last night of William Gillette's engagement, he finally responded to the calls for a speech and put an end to the rumor that he was going to retire from the stage; but he did say that it was the last time that he would ever appear before a curtain in this country. He made a witty hit at the journalistic enterprise which had made him almost get married and lots of other things without his knowledge.

JAY BENTON.

## PHILADELPHIA.

**A Lack of Novelties—New Theatre Permits Held Up—News of Quakertown.**

(Special to The Mirror.)

Philadelphia, March 25.

At present there is a lack of novelties in the Quaker City, and business is not up to expectations. Managers are beginning to realize their folly in exacting \$2 for seats, and it is more than likely will not be attempted again this season. The popular priced houses have all been big money winners.

E. H. Sothen continues a second week in *Handel* at the Broad Street Theatre. *A Runaway Girl* April 1. Maude Adams April 8.

The Rogers Brothers in *Central Park* are in their second and last week at the Chestnut Street Theatre. Jefferson De Angeli in *A Royal Rogue* will appear for two weeks commencing April 1. Miss Bob White will have its initial presentation April 15.

N. C. Goodwin and Maxine Elliott at the Chestnut Street Opera House are in their second and last week in *When We Were Twenty-One*. The \$2 prices have prevented their usual business. Marie Dressler April 1. *Shook and Wig Club* of the University of Pennsylvania in their new burlesque *Bo, Bo, Black Sheep*, April 8. First production on any stage of *Betsy Ross* April 15.

Philadelphia is to have a German theatre, a lease having been signed by which the Arch Street Theatre comes under the control of an association composed of 500 leading German citizens, who have placed the management and directorship in the hands of Alexander Wurster. The house will open Oct. 1 with a German stock company for a seven months' season.

The Auditorium has a drawing card this week in *The Heart of Maryland*, presented by a thoroughly competent company with Mabel Howard in the leading role. *A Trip to Chinatown* April 1. Williams and Walker April 8.

Mary Munnering in *Julius Meredith* is in the second week of her success at the Walnut Street Theatre.

Sons and his band will give two concerts at the Academy of Music March 30.

The Urban-Sheeler Stock company at the Girard Avenue Theatre receives Quo Vadis, every member of the company in the cast. Bertha Creighton, Emma Madden, Ida Glenn, Ethel Lynn, Asa Lee Willard, Edwin Middleton, Walter Edwards, Van H. Kinzie, and John H. Ashton make hits. It is an elaborate production, well received by the large clientele of this popular theatre. Ten Nights in a Barroom April 1. The Little Minister April 8.

The Song of the Sword is given at Forepaugh's Theatre, and George Learock, the stage manager, makes his first appearance this season, giving a fine portrayal. *Isabella* Excesson, Florence Johnson and others of the stock company are excellent. A crowded house applauded the play this evening. Next week *Beacon Lights*.

Al. W. Martin's Uncle Tom's Cabin company opened at the National Theatre to-night to a packed house. Milt G. Barlow is the Uncle Tom and Helene Davis Little Eva. The *Eleventh Hour* next week, followed by *Dangers of Paris*.

At Finney Ridge, with the author, David Higgins, as Jack Rose and Georgia Waldron as Cindy Lane, is at the Park Theatre. On the Suwanee River follows April 1. The Dairy Farm April 8.

At the Standard Theatre the stock company are presenting a four act military comedy drama by Joseph E. Brandt, entitled *The Red Cross Nurse*. The play is well staged. Charlotte Severson and John Terriss give capable delineations of the leading roles. Business good.

A new melodrama, called *Human Spiders*, is at the People's Theatre. The scenes are laid in New York city, and there are interesting situations and sensational scenic effects. An excellent company includes Mary Hampton, Amy Lee, Theodore Babcock, Lizzie May, Elmer, Jennie Reiffarth, Maurice Drew, Antonette Ashton, John T. Dwyer, and Harry T. Barker. Next week *The Honest Blacksmith*. Easter week, *The Sign of the Cross*.

Dumont's Minstrels have the Eleventh Street Opera House crowded at every performance.

There is a legal hitch over the two new theatres now in course of construction here, Keith's and the Garrick. The permits have been held up until the City Solicitor renders an opinion as to whether they conform to the building laws. Rival managers are at the bottom of the trouble. But it is pretty certain that both the theatres will be completed in time for opening next season.

S. FEINBERGER.

## WASHINGTON.

**Bills at the Capital—Plans for the Summer—Notes.**

(Special to The Mirror.)

Washington, March 25.

The Burgomaster at the Columbia Theatre opened to-night to a large and pleased audience. Richard F. Carroll as Peter Stuyvesant and Knox Wilson as Doodle von Kull were very amusing. Others prominent were Thomas Rickerts, William Riley Hatch, Ada Deaves, Ruth White, Lillian Coleman, and Marguerite Clarke. The Sign of the Cross next week.

Annie Russell in *A Royal Family* is the new National's attraction. Miss Russell's personal admirers are legion. Another favorite is Mrs. G. H. Gilbert. Ada Brown will follow.

The Only Way is offered by the Lafayette Square Stock company. The production is new and the cast excellent. Eugene Ormonde as Sydney Carton, John T. Sullivan as Jean De-farge, Charles Wyngate as Charles Darnay, Walter Craven as Dr. Manette, and Percy Hisswell as Miss, scored successes.

The Bowery After Dark with Terrence McGovern has a standing room audience at the Academy of Music. *A Texas Steer* is underlined.

Sat Both is here this week in charge of the Maude Adams, Statue in Gold, that is playing week stands in the big department stores. The image goes West from here.

Musical comedies will be presented during the Spring and Summer season at the Columbia. Dan Daly will head the company for the Spring and Summer season of the Lafayette Square Stock company, beginning April 29. Several changes will be made in the personnel, on account of previous contracts. The leading men, John T. Sullivan and Stephen Gratten, will alternate weekly.

To-morrow night at Congregational Church Hall the Choral Society will introduce Henry Edward Krehbiel in a lecture "How to Listen to Music." Vocal illustrations will be given by Mrs. Krehbiel and piano illustrations by Mrs. William Bruce King.

Harry G. Snow has been here arranging for the appearance at the Columbia April 10 of Ossif Gabrilowitch.

The Kneisel Quartette gave its last concert of the season at the Raleigh last Tuesday.

An attractive programme by prominent amateurs under social prestige will be given next Friday afternoon at the Columbia, for the benefit of the Home for Incurables.

JOHN T. WARDE.

## ST. LOUIS.

**Hackett at the Olympic—Opera at Music Hall—Other Bills.**

(Special to The Mirror.)

St. Louis, March 25.

James K. Hackett did a good business with *The Pride of Jennico* at the Olympic. The play, while very improbable, is nevertheless interesting. Mr. Hackett is well suited to the part of Basil Jennico. Bertha Galland did especially clever work as the Princess. This evening Maude Adams in *L'Algon*. E. S. Willard, April 14.

The Century did a light business with George Clark in *When We Were Twenty-One*. The performance was a very creditable one. Mr. Clark was a good Dick Carraway, and Estelle Carter scored in her impersonation of Phyllis Ericson. Sunday evening, Peter F. Bailey made his first appearance here in *Hodge, Podge and Co.* to a crowded house. In his support are: Christie Macdonald, Jennie Hawley, George Lawrence, Frankie Bailey, William E. Broderick, George W. Barnum, Stephen Maley, Eddie Garvey, Della Niven, Harold Crane, Edward Wonn and Martha Steyne. Next Sunday, Harry Lucy in *The Still Alarm*.

The Castle Square Opera company gave a good performance of *Tannhauser* at Music Hall last week. Gertrude Tennhauser and Josephine Ludwig sang Elizabeth in fine style. Winifred Goff made an impressive Wolfram. Mand Lambert's Venus was excellent; her appearance was fine, and she sang dramatically. Maude Ramey did well as the Shepherd. This is the forty-first week. Manager Southwell presents *The Isle of Champagne* for the first time here by this company. The cast: King Pomme, Frank Moulin; Apollinaris Frappe, Edwin Clark; Prince Kissengen, Joseph F. Sheehan; Moet, Arthur Wooley; Chandon, Charles W. Meyer; Marquis Ruinart, James P.

Coombs; Baron Heidsieck, Lawrence Wilburn; Count Roederer, Richard Jones; Sunny Rinnacle, William Frette; Princess, Maude Lillian Herri; Abigail Peck, Blanche Chapman; Diana, Gertrude Quinlan. Next week, Maude Southwell announces that the Castle Square season at Milwaukee will run ten weeks. Maude Lillian Herri and Frank Moulin have been engaged by Manager McNairy, of *Uhrig's Cave*, for his Summer opera.

Archie Boyd did good business at the Grand. The Village Postmaster offers Mr. Boyd a good vehicle for his peculiar style of work. Sunday afternoon Manager Garen offered *The Man From Mexico* to a big house. This evening the Grand was packed, the event being the benefit of Treasurer John Sheey. In the company are George C. Boniface, Jr., M. L. Hecker, D. H. Landau, Gus Pixley, Arthur Villars, Will H. Vedder, D. W. Segrist, A. Hargrave, Robert Deason, Lottie Hicks, Dorothy Armstrong, Adeline Mann and Mildred Keith. Hearts of Oak, April 14.

There was considerable curiosity to see a real Indian actress, and consequently *Go-Won-Go-Mohawk* did well at Havlin's. This week Manager Garen has *Siberia*. In the cast are James Horne, J. B. Cooper, Harry Dalton, W. V. Ranous, Charles R. Waite, Eugene Howe, Edgar Foreman, M. C. Bowers, Walter Connor, Richard Parker, Eugene Bessner, Florence Lytell, Julia West, Hattie Hudson, Helen Markham and Flora L. Miller. A Man From the West will follow.

The Great White Diamond did fairly well at the Imperial. This week the old Havlin favorite, *A Romance of Coon Hollow*. Next week, *Treasure Island*.

The last of Mr. Kroeger's Wagner lecture-recitals before the Morning Choral Club was given at the Odeon Recital Hall, Friday morning. The subject was *Parafal*. At the Sunday afternoon concert at the Odeon, Homer Moore, baritone, and George C. Vich were the soloists.

The ninth annual concert of the season given by the Choral-Symphony Society at the Odeon Thursday evening, was largely attended. Leonora Jackson, violinist, was the soloist, and she was warmly received. The tenth and last concert of the season will be given April 4.

The U. S. Marine Band will give a concert at the Odeon Friday evening, under the auspices of the First Infantry, N. G. M.

J. A. NORTON.

## BALTIMORE.

**Lycum Stock Company to Be Revived—Current Attractions—Musical Offerings.**

(Special to The Mirror.)

Baltimore, March 25.

Quo Vadis, with the same splendid cast and superb production as heretofore, returned to Ford's to-night and opened to business that would not indicate this was a return engagement. Joseph Hawthorn again fills the principal role and his acting is as vigorous and spirited as ever. Also in the company are Walker M. Donnet, Edmund D. Lyons, Richard G. Williams, Wadsworth Harris, H. Prior, Willard Sewell, E. L. Walton, Roselle Knott, Nelette Reed, Mabel Mortimer, Amy Farnsworth, Rose Marston, Sarah Kaplan, and Adeline Dunlap. The Bostonians April 14.

The bill at the Academy of Music this week is *The Dairy Farm*. For this attraction an orchestra sent can be obtained for \$1. Ada Behn April 14.

Through the Breakers, a strong, well acted play, is presented to the patrons of the Holiday Street this week. The cast includes an old Baltimore favorite, Daniel A. Kelly, who is always sure of a warm and hearty welcome here. The *Convict's Daughter* April 14.

At the Auditorium last week Rose Melville made a great success in *Sis Hopkins*, and this week *A Texas Steer* is presented by a good company. The Katzenjammer Kids will follow.

There will be a Verdi recital at Lehmann's Hall to-morrow evening. Selections from Verdi's operas will be rendered by Signora G. Chaparelli Viapora, soprano, and H. C. P. Palmer, baritone. Sousa returns for a single concert at the Music Hall on Friday evening next.

The Kneisel Quartette gave a most delightful concert Wednesday afternoon at the Peabody Institute. Next season there will be twelve regular recitals at the Peabody Institute by distinguished artists, and in addition the Kneisels will give five afternoon concerts.

John Randolph, member of A Royal Family co., which appeared at the Academy of Music last week, is a well known Baltimorean.

The Lycum Stock company will be revived for an engagement of several weeks at the Lycum Theatre, beginning the latter part of April. It is said to be the aim of the management to secure as many of the members of the original company as possible.

HAROLD RITLEDGE.

## CINCINNATI.

**Willard at the Walnut—Fire at Robinson's Again—Close of the Stock Season.**

(Special to The Mirror.)

Cincinnati, March 25.

E. S. Willard, as usual here, did a tremendous business at the Walnut last week. His David Garrick and Tom Pinch, which have never been seen here before, were greatly admired, and drew especially large audiences. Maude Hoffman and others of his supporting company also came in for a full meed of praise. To-night James S. Hackett appeared in *The Pride of Jennico* and was cordially greeted by a large audience. Next week, Kellar.

Sowing the Wind was admirably played by the Pike Stock company yesterday, with Byron Douglas, Herschel Mayall, and Lizzie Hudson Collier in the leading roles. The stock season of thirty weeks will close April 13, after which the company goes to Detroit, Minneapolis, and St. Paul. Commencing April 14 a brief series of opera will be given by the Boston Lyric company.

The Honest Blacksmith is the current attraction at Henck's.

For the first time in many years, *The Lady of Lyons* was played here professionally yesterday, when the Rosenthal company gave a good performance of it at Robinson's.

Stetson's Uncle Tom's Cabin made its annual appearance at the Lycum yesterday.

The Leipzig Philharmonic Orchestra had a fine audience at Music Hall last night, and the U. S. Marine Band is booked for the same house Tuesday afternoon and night.

The German company had two large audiences at the Walnut yesterday, where they repeated *The Entertainer* of Hamelin at the matinee, and gave *Grafen Lea* at night.

The fire fiend, who has been disagreeably prominent among the theatres this winter, appeared again at Robinson's just before the matinee one day last week, when a blaze on the stage was subdued only after considerable effort. This is the number five of the season and the second at this house.

H. A. SUTTON.

## Barnard's Acid Phosphate.

Half a teaspoonful in half a glass of water, just before retiring, quiets the nerves, nourishes the body and gives restful sleep.

## THE J. B. SANITARY SUPPORTS.

PREPARED BY J. B. SANITARY SUPPORT CO., DAYTON, OHIO.



### THE STOCK COMPANIES.

For the fourth and last week of the Sardon revivals at the Grand Opera House, Memphis, Tenn., La Tona was given last week. The Hopkins Stock company as a whole appeared to a better advantage in this than in the other dramas put on. Melbourne Macdonald as Baron Scarpia made the best impression. Nettie Marshall in the title role was much admired. Frederick Montague deserves also praise for his work. This week a return was made to repertoire, Shadows of a Great City, together with attractive vaudeville features being the bill.

The Pike Stock company, Cincinnati, celebrated its fifteen hundredth performance March 18. Under the Red Robe was the bill, and in addition a series of musical numbers were rendered between the acts. The management issued a handsome souvenir programme.

The Garrick Dramatic and Vaudeville Exchange has engaged for the Lyceum Stock company, Lynn, Mass., Carolyn McLenn for leading business; Fannie Ferris, Maryland Tyson, Nina Freith, Carlton Welles, John McVeigh, J. W. McCreedy, Phil A. Ginstock, P. F. Mannery, Henry Belmar, W. A. Clark, George Hervey, and J. F. Coggans.

Emmett Shackelford, who a fortnight ago closed a four years' term with James Nell's company, has gone to San Francisco to play comedy and character roles with the Moroso stock company for a season of twelve weeks, on July 1 he will join the Albany stock company for the rest of the summer.

Gertrude Berkeley, of the Woodward Stock company, Kansas City, was taken ill with nervous prostration, due to overwork, during the performance March 29, and was removed to her residence in that city, where she is reported to be improving. Her mind was completely deranged. Miss Berkeley is the wife of Wilson Enos, stage-manager of the Woodward company.

David Conger was accidentally wounded in the forehead by Albert Andruss, March 17, in a duel during the performance of The Two Orphans by the Victoria Theatre Stock company, Chicago.

Sarah Truax has been re-engaged for next season as leading woman of the Grand Opera House Stock company, Pittsburg.

Grace Mae Lankin joined the Thanhouser Stock company, Milwaukee, last week.

Hale Hamilton has signed for the summer with the Cummings Stock company.

George E. Martin and Harriet Willard of The New Century Stock company appear at Una Abell-Brinkers benefit at the Newark Theatre March 29, in a sketch entitled Charley's Uncle Who Never Came.

Henry Buckler has been engaged for the Spring season with the Forepaugh Theatre Stock company, Philadelphia.

The Valentine Stock company, now in its thirtieth week at the Princess Theatre, Toronto, has within the past few months devoted itself principally to the presentation of melodramas, and the results have been highly satisfactory from a box office point of view. Shadows of a Great City was the bill last week and played to crowded houses. This week the company is presenting a new melodrama by Hal Reid, entitled In the Devil's Web. Mr. Reid superintended the production and appears in the leading role. Mary Taylor, of the Valentine company, scored her chief success last week as Biddy Bonan in the character role in Shadows of a Great City.

Frederick Summer, leading juvenile man of the Woodward Stock company, Kansas City, is directing the company's forthcoming production of The Little Minister, and will play Gavin Dishart. He played Captain Halliwell for two years with Charles Frohman's company.

W. J. Downing has signed with the Baldwin Melville Stock company as comedian, for the summer season at Montreal, opening May 13.

Rosalie de Venux has been engaged for the Pike Stock company's summer season in Detroit.

Leslie Morosco, of the Grand Opera House, San Francisco, has signed for a twelve weeks' stock engagement beginning April 8, at that house, the following people, who left New York last Thursday night: Blanche Warren, Mattie Choate, Mona Carrington, Emmett Shackelford, and George Bloomquist, also of Mr. Nell's company, for light comedy. The opening bill will be Cinderella, which will go on for two weeks, with Miss Warren in the title-role.

A revival of Trilby proved an excellent drawing card with the Boyle Stock company, Nashville, Tenn., March 18-23. Stage director Ed wards returned to the cast as Svengali and made his role the artistic feature of the performance. William G. Beckwith, as Sticks, shared the honors. Morris McHugh as Sandy, J. H. Hedgeshead as Tuffy, and William Stuart as Little Billie, gave satisfactory portrayals. J. K. Applebee made much of Thomas Bagot. Frank Melville as Zou Zou and Don Manning as Bobot were good. Ethel Carrington played the title-role successfully. Emma Butler made a capable Mme. Vinand, and Anna Hollinger a pleasing Mrs. Bagot. Michael Strogoff this week.

Thieves entered the Burbank Theatre, Los Angeles, recently, and stole \$500 worth of property belonging to the Frawley company. The principal losers were T. Daniel Frawley, Mary Van Buren, and Mrs. Landers.

Valerie Bergere will close with Madame Butterfly March 30 and open April 15 as leading woman of the E. F. Albee Stock company, Providence, R. I.

The company that William Bonelli and Rose Stahl will head at Columbus, O., this summer, will be called the Columbus Stock company.

Henry Pemberton will close his second season with Jule Walters March 28, for a short rest before starting rehearsals as leading heavy man of the Oakland Park Stock company, St. Louis.

Robert T. Haines will be the leading man this summer of the Thanhouser Stock company at Milwaukee.

The suit of May Monte Donico against Leslie and Oliver Morosco for alleged breach of contract came up for trial in the City Court yesterday and was continued until to-day.

James Kyrle MacCurdy, Emily La Solla and F. C. Munley have been engaged for the Snow and Heron Stock company, that opens a summer season at Harmanus Lyceum, Albany, May 6, in The Charity Ball.

### SAID TO THE MIRROR.

HARRY L. WERE: "Your correspondent at El mira, N. Y., stated that the Carner Stock company played The Great Northwest there. Kindly correct this, as the Carner company never has played The Great Northwest, or any play under that title."

### ACTORS' CHURCH ALLIANCE NEWS.

The second meeting of the Executive Committee of the Boston Chapter of the Alliance was held recently in St. Paul's parish house, Boston, with President H. M. Torbert in the chair. The need of permanent headquarters for the local chapter was discussed, together with plans for raising money to extend the work of the Alliance in Boston and vicinity. It was finally decided to hold a benefit performance and it was moved and carried that a committee of three be appointed by the chair to arrange and carry out the plan.

It was moved that the local constitution be revised, which motion was unanimously carried, on motion the Rev. Herbert S. Johnson, pastor of the Warren Avenue Baptist Church and chaplain of the Alliance, was appointed to prepare a new by-law to regulate the proportion of membership fees to be paid to the National organization. It was also moved that this by-law, after approval by the local committee, be presented at the next annual meeting of the Alliance, to be held in New York on Tuesday evening, June 1. After discussing several minor questions the committee adjourned.

The General Secretary of the Alliance, the Rev. Walter E. Bentley, upon the invitation of the president and faculty of the American Academy of Dramatic Arts, will deliver an address to the graduates at the exercises to be held at the Empire Theatre on Thursday afternoon, March 28.

The Rev. George Forsay, rector of the Episcopal Church, Muskegon, Mich., and chaplain of the Alliance, preached recently an admirable sermon upon the drama and modern productions to a large and delighted congregation. The sermon was printed in full in the local press and it received favorable comment throughout the State.

### AMERICAN ACADEMY MATINEE.

At the Empire Theatre last Tuesday afternoon the students of the American Academy of the Dramatic Arts appeared for the eighth time this season in a public performance. The programme consisted of three one-act plays, more or less familiar, and a new three-act comedy, by W. Edward Golden, entitled Blue Bells; or, A Midsummer Day's Madness. The audience was large, and nearly every one remained until the last curtain, although the performance was quite four hours long.

The Invitation to the Waltz, an adaptation by Charles Henry Meltzer from the French of Alexander Dumas, was the opening play. Although not especially novel in plot, it is entertaining, and Mr. Meltzer's dialogue is graceful, always to the point, and theatrically artistic. Austin Webb as Maurice, captain of an Algerian regiment, and the uncouth suitor for the hand of Madame d'Ivry, was rather more uncouth and blustering than the role demanded. George R. Cooper, as De Sor, the polished suitor, was graceful and manly. L. Wallace Owen, by virtue of a perfect make-up and excellent pantomime, made a very great deal of the small part of a deaf-mute piano tuner. Virginia Loring was a decidedly pleasing heroine as Madame d'Ivry, and Rachel Crowne, whose work at earlier matinees won her considerable favor, was an exceedingly attractive Mathilda.

Henry Arthur Jones' little comedy, Sweet Will, which has become a veteran in the amateur service, was next presented with Madeleine Dallas as Mrs. Darbyshire, Rachel Crowne as Mary, Bernadette Marie as Judith, Julia Marie Taylor as Betty, and Melville Jeffrey as Will. All of the roles were creditably played, and the stage-management of George E. Lusk was excellent.

Dream Faces, by Wynne Miller—another play that has had many adventures on the amateur stage—was the third offering of the afternoon. Robert L. Sanford, as Robert, the scapegrace English gentleman, gave an impersonation that surpassed any of his earlier work this season. He was punctiliously true to the role, never maudlin in his expression of sentiment, and in his appearance and manner he was almost beyond criticism. Grace Whitworth, as Margaret, displayed well schooled emotional talents. Mildred Manners was a girlish, refreshing Lucy, and Herman Lechner an acceptable Philip.

Blue Bells, the one new play presented, was cast as follows:

Robert Dinsmore	.....	Austin Webb
Doctor Danvers	.....	Herbert Pollard
Malcolm Hamilton	.....	George H. Nichols
Mr. Jasper Wellman	.....	Herman Lechner
Mr. Frederick Lester	.....	Cornelius Garrigan
Servant	.....	Hugo Goldsmith
Ruth Penniman	.....	Eleanor Lawson
Ethel Stafford	.....	Madeleine Dallas
Isabella Stafford	.....	Charlotte Huntington
Mrs. Dinsmore	.....	Paula Gospel
Mrs. Jasper Wellman	.....	Jessie Church

This comedy, which is in three acts, is of quite too conventional a type to win favor on the professional stage. It has few admirable points in either construction or literary quality; but, on the other hand, several of its characters are human and well drawn. Robert Dinsmore, a young architect, is the guardian of Ruth Penniman, with whom he is in love. Jasper Wellman, a rich and crabbed old invalid, has set his heart upon a marriage between Ruth and his nephew, Malcolm Hamilton. Malcolm, of course, loves some one else. The uncle, taking matters into his own hands, asks Ruth to marry Malcolm, and she, in a moment of pique over Robert's neglect, accepts. Malcolm plans to elope with his sweetheart, Robert at last realizes that Ruth loves him, and in the end the several amatory couples are paired off satisfactorily. The plot is entirely too slender to hold the interest through three acts, and the effect of much that is admirable in the detail is lost because of the dullness of the main theme.

The acting displayed in Blue Bells was far superior to the play itself. Austin Webb impersonated Robert Dinsmore very creditably. Herbert Pollard as Doctor Danvers showed very great improvement over his earlier work this year. George H. Nichols played Malcolm with the true light comedy spirit, and, barring a tendency toward exaggerated facial expression, his performance was altogether commendable. Herman Lechner, considering his youth, was a surprisingly good old man in the role of Jasper Wellman, and Cornelius Garrigan acted the part of Frederick Lester very satisfactorily.

Eleanor Lawson gave one of the best performances of the afternoon in the role of Ruth. Her manner was graceful and natural, her elocution was exceptionally good, and she was at all times sincere, earnest and impressive. Charlotte Huntington was a most attractive and buoyant Isabella. Madeleine Dallas was a beautiful and graceful Ethel, and the others in the cast were more than equal to their roles. The stage settings for all of the plays were appropriate, and the women displayed many very handsome gowns.

This (Tuesday) afternoon the students will appear at the Empire in Moliere's Tартuffe and Beaumont and Fletcher's The Knight of the Burning Pestle. On Thursday afternoon the graduation exercises will be held in the same theatre.

### AT THE P. W. L.

In the absence of Mrs. A. M. Palmer, the President, "Aunt" Louisa Eldridge presided at the social meeting of the Professional Women's League yesterday. Next Monday the League will hold its April literary meeting, with Mrs. Belle Gray Taylor as chairman. The next drama meeting, April 15, will be in charge of Kate Christal.

### FAIRS AND CARNIVALS.

The Stungs Carnival company will appear at Athens, Ga., March 23-29. Birmingham, Ala. Lodge will hold a street fair, beginning April 29.

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Note the receipts of the three last attractions:  
March 15, Porter J. White's Faust ..... \$392.10  
18, Thomas Jefferson - Rip Van Winkle ..... 356.25  
19, Haverly's Minstrels ..... 624.75  
Total ..... \$1,373.10  
Have open time in April and May for a few good attractions.  
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[ESTABLISHED JAN. 4, 1900]

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - - - MARCH 30, 1901.

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## OVERDONE—AND "UNDERDONE."

THAT there is a reaction against plays made from books seems certain, and this in spite of the fact that a skillful play made from a book of the right sort is a valuable addition to the repertoire of the theatre.

Novels that outlive their generation and that contain material for drama are legitimate sources of drama, and always will be. But much of the stuff that has been foisted upon the theatre public this season in the name of drama from mediocre and ephemeral fiction has served to discredit both current literature and the stage.

This subject is attracting the attention of representative newspapers that do not mince words in their treatment of it. "The American stage has been cursed during the present season—and the American play-going public has been afflicted—with a plethora of plays made from books," says the *Rochester Herald*. "Within proper limitations and under right conditions there is no valid objection to the book-made play. Unfortunately, however, the craze for this class of drama, fostered and forced by the peculiar conditions which operate for the debasement of the American stage at present, has been marked by inexcusable abuses that bid fair to bring their own reward in the wholesale rejection of the book-made play by the American public. Managerial greed to reap through the medium of the box-office the golden harvest sown by the novelists has led to hasty and careless dramatization in order that a book might be staged while fresh in the favor of the reading public." The *Herald* in detail describes the makeshift methods of the commercial managers in handling such plays, the carelessness in the making of which has been emphasized by the intruding of important roles to incompetent actors, or to actors who, however competent they may be in certain circumstances, are ill-suited to their parts in these plays. As a result, the public has become disgusted with performances that have both misrepresented the books from which the plays were taken and projected the actors in environments from which they, too, have suffered. "The remedy for this flagrant abuse of the drama," continues the *Herald*, "rests with the theatregoing public; and indications are not lacking that the public is awakening to a sense of resentment against imposition, if not to a realizing sense of its own responsibilities in the matter."

The *Boston Transcript*, in an editorial last Friday, discussed this subject interestingly. It pointed the fact that the dramatized story is by no means a new product, as it antedates even the English novel, which did not come into existence until the end of the Seventeenth Century; and it recurred to the truth that the earlier English dramas, the miracle and mystery plays, themselves were founded on Bible stories, while many of the plots of SHAKESPEARE originated in the popular romances of his day. And this but serves to confirm the contention of THE MIRROR that there is and always will be room on the stage for drama made from books in which drama exists

in embryo, as it were, and that to the hand of genius in dramatic formation all such material is legitimate. But the *Transcript* notes the peculiar abuse of the novel of to-day and thus comments on it:

The signs of the times, however, point to a return to normal conditions. Several popular novels are promised among the dramatic announcements for next season, but the work on many recent dramatizations has been so hurried and so inartistic that the managers are preparing to move very cautiously. The decreasing public interest is teaching them that their gold mine threatens early exhaustion, and that they must present fewer and better dramatizations if they expect to retain their hold upon their easily forgiving patrons.

The *New York Evening Post* editorially treats the same subject, holding that "the phenomenon is not curious, because the explanation of it is perfectly simple," but adding that "it is disquieting on account of its rapid development and the evil influences which it exercises indirectly upon a stage that is already sufficiently degraded." The *Post* analyzes the meretricious method employed by publishers and their dependent mediums to boost mediocre books into a fictitious popularity, and adds: "From the point of view of the box-office this is nothing but a smart stroke of business, a trick of the mere trade to which play-producing has been reduced. And the trick, having proved exceedingly lucrative in several cases, has been adopted by most of our theatrical directors, who are as imitative as they are obtuse. In reality the policy is likely to prove in the long run just as fallacious as a money-making scheme as it is injurious to the best interests of theatrical art." And after discussing relative matters, the *Post* concludes: "Meanwhile the theatre is sinking lower and lower in the estimation of the reflecting classes, who realize its possibilities under intellectual direction, but are inclined to despair of a future so menaced by the incubus of commercialism."

Commercialism in the theatre has this among many other sins to answer for, and sooner or later an accounting with commercialism will be had.

## EDUCATIONAL DRAMA

A YEAR ago THE MIRROR noted the greatly increased attention paid to the drama in colleges and universities, and now it may be added that this source of combined instruction and entertainment is more than ever affected by educational institutions of all grades, from the greatest and most dignified to the humblest.

A few years ago the little attention paid to the drama by educational institutions was almost exclusively frivolous, its main object being amusement, and it usually took a form of burlesque that did not reflect credit on anybody concerned. Now, days, however, there almost always seems to be some serious purpose in the college play, which has scholarly attention and serves to instruct as well as to entertain. One of the most interesting of college dramatic plans is that at Yale, inaugurated last season and to be continued to increase benefit. The scheme involves the giving of old English plays that people of this time never have an opportunity to see and that have a peculiar charm for the student of literature and the development of the modern drama.

The Dramatic Club of Yale, which is to execute this plan, was formerly opposed by the faculty; but its purpose is now supported by that body and has the concern of a large number of the students and alumni. Last year the Club gave The Second Shepherd's Play of the Townley Mystery Cycle, and a dramatization of The Pardoner's Tale from Chaucer. The English stage of the Fifteenth Century was characteristically represented by these plays, and the manner of their production had much to do with the increase of interest now noted in the purpose of the Club. In the Autumn the bi-centenary of the college will be celebrated, and the second effort of the Club will be an event of that occasion. For this time THOMAS HEYWOOD'S The Fair Maid of the West will be produced as a representative play of the Elizabethan period, and next year the production will be a comedy characteristic of the Restoration.

This is said to be the first university attempt to give a series of productions chronologically representing the development of the English drama. No doubt it will be noted with an interest that will begot emulation in other institutions of education, while those more seriously concerned with the professional theatre will see in it a happy sign that a growing and studious element of the younger public is cultivating a record for the nobler traditions of the stage that will enable them to rightly estimate and discourage the demoralizing methods of an era of dramatic commercialism.

## BOOKS REVIEWED.

"The Adventures of a Stage-Struck Girl" is a very short tale, by Charles S. Glocker, that has just been issued in pamphlet form by the author. The pamphlet contains a fair portrait of Camille D'Arville (Cordell), to whom the story is dedicated; a poem by Ellen Sanders Cox, two paragraphs of warning to stage aspirants by Madame Modjeska, and at the last the story itself, which covers seven small pages. The illustrations are by Almee Hanford. The printing, which is very tasteful, is the work of Lowman and Hanford, Seattle, Wash.

"Our Fate and the Zodiac" is the curiosity-inspiring title of a new book from the pen of Margaret Mayo that has just been published by Biontano, New York. The volume, which is described as "an astrological autograph book," is an elaboration of Miss Mayo's earlier book, entitled "Fate Autographs." The idea is a most attractive one. In a brief introduction Miss Mayo explains something of the principles of astrology and pleads for the acceptance of its theories. The body of the book consists of twelve chapters, corresponding to the twelve signs of the zodiac, in which the author gives comprehensive descriptions of the characters and temperaments of those born under the various signs. After each chapter is a blank page for autographs. Whether or not one is a believer in astrology, the book may scarcely fail to prove interesting, and a few "test cases" will almost convince the skeptic that there is much of fact behind its theories. Miss Mayo's literary style is worthy of very high praise indeed. One scarcely expects to find in a book of this character the graceful, richly worded sentences that occur on every page of "Our Fate and the Zodiac." It is a delightful book in theme, and valuable as a piece of literary art—and its binding is in keeping with its other merits.

## MRS. GILBERT'S REMINISCENCES.

The last instalment of "The Stage Reminiscences of Mrs. Gilbert" appears in the April number of *Scribner's Magazine*. Like the earlier chapters these final words are full of interest, and express the generosity and kindly feeling of the old actress. Of May Irwin she writes:

William Terrell seriously counselled that Miss May Irwin, who was in our company then, should not be taken to England. Her mind of fun is peculiarly American, and would not be understood over there, was his opinion. Mr. Daly thought differently, and he carried his point, and also carried Miss Irwin to London, where she made a hit at once, just as she did in France and America. Her fun is neither American nor English, but universal. She has the real spirit of comedy in her, something of the rollicking mischief that always lived in Mrs. John Wood. Her silences were as funny as her speeches, and to see her as she sat in her favorite chair, listening to Lewis in his favorite character of humbugging husband, was a treat that foreign audiences appreciated at first sight.

In reference to Augustin Daly's discipline she writes:

If there is any one word that can express Mr. Daly's system it is Watchfulness. The French saying that, to insure success, "the eye of the master" should be everywhere could be applied to him. From what ever source he got his play, whether it were one of his own, one of his adaptations, Shakespearean or otherwise, or an original work of some other man, the first thing Mr. Daly did was to read it to the company. He read very well, indeed, too. Then he gave out the parts and rehearsals began. He was not a severe rehearsal, as far as long hours went. We were usually called "for eleven in the morning in the early days, but later, when Miss Behn was so strong, and had to be spared, we would often not begin until after one—after Mr. Daly's own lunch—and then things would drag on, rather often, of course, rehearsals would be called for the general company only, and then we principal players would have to go. Mr. Daly was very exacting in his training of the subordinates, and would not tolerate any one standing about as if uninterested in the action of the piece. I have no wish to set myself up as a critic of his methods, but it sometimes seemed to me that he had even too much movement in some of his scenes. With us principals he rarely interfered seriously, letting us work out our own ideas of our parts, although everything had to pass his final approval before it could stand, and he would cut out our pet lines at the last moment if he saw fit.

## AN INTERESTING RELIC.

Some time ago George M. McCarthy, of Jersey City, forwarded to THE MIRROR a poem written by the late James Owen O'Connor, and intended for publication, but never used. The poem is printed below, and will be read with interest by everybody that knew the eccentric actor who penned it, while the facility and imagination it reveals will no doubt surprise those that knew Mr. O'Connor but superficially:

## WIND AND PLUME.

The trooper with the glancing plume  
Upon his prancing steed,  
Whose heart for many loves had room,  
Soon learned to love indeed.

His gay plume danced to every wind—  
With every wind a maid;  
Until he found, as all hearts find,  
The love that ne'er may fade.

No longer stirred with every wind,  
That trooper's plume is still;  
No more of an inconstant mind,  
He roves no more at will.

But now, ah me! no wind that blows  
That glancing plume can stir;  
No other maid of suns or snows  
Both he compare with her.

And she is more to him than plume,  
Or wind, or steed, or all;  
His heart for none but her hath room,  
Till life's act-dream shall fall.

JAMES OWEN O'CONNOR.

## NOTES OF NEW THEATRES.

A new playhouse is to be built at Paterson, N. J., this Summer on the site of the present Columbia Theatre.

The new Theatre Francaise, Montreal, Can., is rapidly nearing completion, and bids fair to be one of the largest and most commodious theatres in Canada. The main entrance is on St. Catherine Street. Three marble steps lead into a handsome lobby, the lower panels of which are of dark marble and the upper ones of stucco work in old ivory and Pompeian red. In the auditorium, which seats 2,300, the same color scheme is used to decorate the galleries and boxes. The dressing-rooms, sixteen in number, are directly below the stage, ranged on three sides of a square; they are large and commodious, with concrete floors and automatic sprinklers, to be used in case of fire. The house is provided with exits and fire escapes on all sides. Hutcherson and Wood are the architects. P. Cunningham, who was scenic artist at the old Francaise, will be retained in the same capacity at the new house, and is now at work on some of the scenery.

Arrangements are being made to tear down Staub's Theatre, Knoxville, Tenn., as soon as the season ends, preparatory to erecting a new theatre on its site. The plans for the new house have not fully been decided upon, but will be definitely settled in a few days.

Frank Cox, a prominent Southern architect, who has built several opera houses throughout the South, is in Huntsville, Ala., for the purpose of building and managing a first-class theatre there. The proposed theatre will have a seating capacity of 1,200. It will probably be erected upon the site of the old Opera House.

## AMONG THE DRAMATISTS.

Dore Davidson has written a drama, called The Sins of the Fathers.

The Girl We Love, a new comedy by Henry White, dramatic editor of the Brooklyn "Times," and Charles Dickson, will have a trial production at the Amphion Theatre, Brooklyn, on May 13, with Mr. Dickson in the part of a college professor.

The Road to Ruin, by J. J. McCloskey, the veteran playwright, for A. H. Woods, a clean, up-to-date melodrama, will go out next season under the author's auspices.

## QUESTIONS ANSWERED.

[Responses by mail. No attention paid to anonymous, unimportant or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

G. D. M., New Haven: Anna Sulta is playing in vaudeville this season.

G. H., Toronto, Can.: The Belle of Bohemia is being played at the Apollo Theatre, London.

F. C. F. C., Brattleboro, Vt.: Emeralds was produced at the Madison Square Theatre, Oct. 29, 1881.

R. S. R., New York City: 1. There is an association of theatre ticket speculators in this city. 2. Most theatrical electricians are members of a union. 3. Back numbers of THE CHRISTIAN MIRROR can be obtained at this office.

J. H. S., New Haven, Conn.: The business manager of a company is usually the chief lieutenant of the manager. If he travels with the company he has active charge of the details of the tour as far as the box-office or business side of it is concerned. He handles all the affairs of the company apart from the directing of the stage. Sometimes the advance agent of a company is called the business manager. In such event his duties would be to travel ahead of the company and make all necessary arrangements for its appearance. 2. The property man is in charge of all the movable articles, except the scenery, that are used in the performance of a play or opera. He must look after such properties as a company may carry, and see that those not carried are furnished in each stand played.

GAIORE, New York.—(1) Adeline Stanhope Wheatcroft is a native of Paris, France, although her parents were both English. She made her first public appearance when but sixteen years old, as a member of Madame Celeste's company, in The Woman in Red, at Brighton, England. Then, after studying for a time under John Rider in London, she appeared at the Haymarket Theatre, in the role of Juliet to the Romeo of W. H. Kendal. She next played for a short time at the Vanderville, and for two years following she toured with Harry Sullivan, playing leading roles in the regular Shakespearean repertoire. After this engagement she came to America and was the leading woman of James O'Neill's company. She then returned to England, made a tour of the provinces, and next went to Buenos Ayres as the star of the first English-speaking company that ever visited that city. Upon returning to the United States she played leading roles one season with Daniel Frohman's company, two seasons with Joseph Jefferson, and then became a member of Augustus Pitou's stock company in this city. She made her last stage appearance as a member of the company of the Theatre of Arts and Letters, and retired permanently from the stage to found, with her husband, Nelson Wheatcroft, the Empire Theatre Dramatic School. She has been very successful as a teacher ever since, and is now the director of the Stanhope-Wheatcroft Dramatic School. (2) Inquire of T. Henry French, the play publisher, whose address is No. 24 West Twenty-second street. (3) The play entitled Chatterton, that Julia Marlowe appeared in several years ago, was written by Ernest Lacy, professor of English in the Philadelphia High School. Address inquiries about rights of production to Miss Marlowe or Mr. Lacy.

T., Athens, Ga.: According to Ireland's "Records of the New York Stage," the first theatrical performance given in New York City of which there is any record was Richard III, played at an improvised theatre at what is now 43 and 44 Nassau Street, on March 5, 1750. The New York Weekly Postboy of Feb. 26, 1750, contained the following editorial announcement:

Last week arrived here a company of comedians from Philadelphia, who we hear have taken a convenient room for their purpose in one of the buildings lately belonging to the Hon. Sir Van Rensselaer, deceased, in Nassau Street, where they intend to perform as long as the season lasts, provided they meet with suitable encouragement.

In the same issue of the Postboy appeared this advertisement:

By His Excellency's Permission, At the Theatre in Nassau Street, on Monday, the 5th day of March next will be presented, The Historical Tragedy of King Richard III. Written originally by Shakespeare and altered by Colley Cibber, Esq. In this play is contained the Death of King Henry 6th; the artificial acquisition of the crown by King Richard; the murder of the Princess in the Tower; the landing of the Earl of Richmond, and the Battle of Bosworth Field. Tickets will be ready to be taken by the Theatre next, and to be had of the Printer hereof, Pitt 5 shillings; Gallery, 3 shillings. To begin precisely at half an hour after six o'clock, and no person to be admitted behind the scenes.

The company was managed by Murray and Kean, both of whom were actors, and included also Messrs. Freeman, Woodhouse, Jago, Scott, Leigh, Smith, Moore, Marks, Mashor, Murray, Misses Osborn and George and Mesdames Taylor, Osborn, Leigh and Davis. No casts of the plays given are on record. At the company's opening performance the role of Richard III was played by Thomas Kean, who continued to take the leading parts. The season continued until July 23, and a second season was begun Sept. 13 and lasted until July 8, 1751. 2. The Murray and Kean company produced the first opera ever sung in New York City, Gay's The Beggar's Opera, on Dec. 2, 1750. This work was also the first English light opera ever written, and had its initial performance in England in 1728.

## PLAYS OBTAINED.

Entered at the office of the Librarian of Congress, Washington, D. C., from March 15 to 21.

A HOUSE OF CARDS. By Margaret Cameron Smith.

A ROYAL SLAVE. By Clarence Bennett.

CLAN OF THE CHARLOTS. By William H. and Alma S. Babcock.

COMPANY Q. I. C. R. By De Wolfe and Carle.

Copyright by R. L. Carle.

IN AN HOUR OF PERIL. By Alfred Warren Davis.

JAMES HARRING. By Andrew Amos.

ONLY A MISTAKE. By Francis Ben Collins.

THE FLOWER GIRL. By Mortimer A. Bittonhofer.

THE MARRIAGE OF MARGARET. By Ivy Hooper and Lucie Falbe.

THE MYSTERIES OF WOODCROFT; OR, A MODERN INSTITUTION. By Thomas C. Dean.

THE SEER. By Bernhard Emil Ellenkamp.

THE TWO ROMEOS. By George Henry Trinder.

## THE PLAYERS' CHRONOLOGY.

March.

24. Birth of Madame Mallbrin in Paris, 1808.

Birth of Elizabeth Rachel Felix (Rachel), 1820.

25. Edmund Kean's last appearance, 1833, at Clarendon Garden in Othello.

Royalty Theatre, London, opened by Fanny Kelly, 1840.

Charlotte Cushman's first public appearance in a concert in Boston, 1820.

Sopho produced at Abbey's, 1805.

26. Theatre Royal, Drury Lane, reopened 1674, after fire of 1672.

The King's Theatre, London (formerly the Queen's) reopened after fire, 1791.

Death of J. Brown Williamson, at Charleston, S. C., 1802.

27. Birth of George W. ("Pony") Moore in New York City, 1825.

Birth of Charles Burke in Philadelphia, 1822.

28. Death of Peg Woffington, 1769.

Death of Pat Roney, in New York City, 1892.

Death of Bernard McAnulty, 1886.

Professional debut of James K. Hackett, at the Park Theatre, Philadelphia, as Francis in The Broken Seal, 1822.

29. Olympic Theatre, London, burned, 1849.

Debut of Mrs. James Brown Potter at the Haymarket, 1857.

30. City of London Theatre opened 1835.

Birth of De Wolf Hopper, 1858.



# THE USHER.



Recent events have directed the attention of the Theatrical Trust to the rich Northwest territory, and a movement is on foot by its members to gobble up that region.

The Trust is not popular, however, with the majority of the managers of the Northwest, who see no advantage in becoming janitors and paying as tribute a large share of their earnings to the New York octopus.

Several of these managers have flatly refused the overtures of the men who are acting as negotiators in behalf of the Trust, and as these managers control the most important points on that route it is not likely that the Trust will secure an extension of its monopoly in that direction.

There is a bill before the Legislature of Pennsylvania which, if it becomes a law, will worry Philadelphia managers and will deal a death blow to the benefit system that has existed so long in Quaker City theatrically.

The Stubb bill appears to have been framed with a view to make speculation in tickets a misdemeanor, unless the speculator provides himself with a license. It makes it a punishable offense to sell tickets for theatrical entertainments, exhibitions, or out-door sports except in offices or on the premises where such events occur. For each offense the penalty of a fine or imprisonment, or both, is provided. The license fee is fixed at \$20.

The agents of empty stores that receive tickets for the privilege of lithograph display, and who take their pay in tickets which they sell at cut rates, also come within the provisions of this bill. They have sent a protest to the Legislature in the hope of defeating it.

Another source of popular criticism in Philadelphia is the uncertainty respecting the scale of prices at the first-class theatres. The scheme of changing prices without public notice is regarded as discreditable by theatre patrons, and a correspondent writes me that the effect of it is already seen in shrunken patronage.

It is now announced that the Savoy Theatre will be torn down and practically rebuilt during the Summer.

It will be necessary to make a new theatre of it in order to insure the safety of its patrons.

A few of the many alterations that are required to bring the Savoy within the pale of the law were recently scheduled in THE MIRROR. At present the house is a standing defiance of many of the municipal regulations.

John Hare places the audiences of Boston and Chicago at the head in point of intelligence and keenness of appreciation. He says that in Philadelphia they are stupid and in New York they are hardly better than in Philadelphia, except on a first-night, when a special and, therefore, not a typical assemblage is on hand.

So far as New York is concerned, Mr. Hare's opinion is based upon particular and not upon general conditions. This city has as many kinds of audiences as there are differing elements in its cosmopolitan population.

For instance, at the Academy of Music Uncle Tom's Cabin is drawing peculiar crowds. One glance at them on any night will show conclusively that they are made up principally of persons that seldom go to the theatre. They are pleased as easily as children, and it is fortunate for Mr. Brady's venture that the old play does not depend for its appeal upon playgoers.

New York can produce as keen and as appreciative a gathering as either Boston or Chicago. That such gatherings are not so frequent as in either of the cities named is due no doubt to the fact that commercial and vulgar theatrical management has alienated from our theatres, to a large extent, their most intelligent class of erstwhile supporters.

In a recent magazine article Mr. Pinero stirred discussion by stating that it is not possible to find dramatic subjects except among the "higher classes," and that he does not propose to write the tragedy of the kitchen or the comedy of the back parlor.

Shakespeare did not disdain the kitchen, nor did he confine his characters to royal and noble circles. The whole world of humanity was his oyster.

As a matter of fact, the "higher" you go the less dramatic, as a rule, are the manifestations of life, and, as some of the English critics have pointed out, the commonplace and lack of variety of many of the contemporary

English plays are due to the fact that the English dramatist rarely breaks through the crust of the upper ten and gets down into the elements where life is most vivid and where the dramatic essentials most abound.

It is a question whether the reduction of prices that has been made in a number of New York theatres lately is due to a public demand or to the inability of the managers to provide entertainments worth the price formerly charged at these playhouses.

New York is the most generous and liberal community in the world where its amusements are concerned. It is willing to pay the highest prices, but it is not willing to pay any price for anything except the best. Owing to the steadily increasing cost of productions and to the limited money capacity of our smaller fashionable theatres, there is some reason for charging the high prices that prevail at many of them.

The philosophy of the thing would seem to be that prices should be governed by the value and quality of the entertainment offered, and possibly managers who have not been able to compete on the first-class scale have had recourse to the cut rates as a matter of equity.

Sites for theatres in Long Acre Square and its vicinity multiply weekly. Two more were added last week to the already formidable list.

If all these plans and schemes are carried through there will be an unbroken succession of theatres from Forty-second to Forty-seventh Street on both sides of the Square.

As a matter of fact, however, but one theatre scheme in that neighborhood—Kirk La Shelle's—has assumed definite form thus far. And that, it would seem, is to be delayed by litigation over a section of the proposed site.

Louis Nethersole, who is managing Sadie Martinot in Sapho, will probably take that



Group photo for Buschaupt, Mount Vernon, N. Y. Photo by J. E. Wilson, Chicago.

## MRS. EZRA KENDALL AND CHILDREN.

actress to the Pacific Coast this Summer, and it is also likely that he will manage her affairs next season, as it is improbable that his sister will be in a condition to return to this country for another tour inside of a year.

Miss Martinot has a dramatization by Clyde Fitch of Emile Augier's *Le Mariage d'Olympe*, which he has rechristened *The Marriage Game*. This is the drama that Augier wrote as a protest against the false ethics of Camille.

The central character is a coquette who marries into a respectable family, is afflicted with *nostalgie de la boue*, and after a debauch in the conservative home of her husband's family, threatens to return to her old life with their name and publish a journal disclosing family matters. The father-in-law, to prevent this catastrophe, shoots the woman dead.

A famous French critic at the time ascribed the failure of Augier in this work to please the Parisian public to this ending. He said: "The shot that killed the woman killed the play."

## PRESIDENT MCKINLEY'S THEATRE.

William McKinley, President of these United States, has become the virtual owner of an "opera house." Pursuing his policy of expansion, the President recently added to his many duties by purchasing a controlling interest in the Grand Opera House at Canton, O., his home city. M. C. Barker, who is Mr. McKinley's brother-in-law, manages the theatre, but it is hardly likely that the President, who, as every one knows, has permitted no outsider to monkey with the reins of government, will refrain from dictating the policy of the house.

It will be interesting to know what this policy will be. Possibly the President intends to install as a permanent attraction the McKinley Minstrels that cartoonist Oppen has made famous. Possibly the Canton Grand Opera House is to become the National Theatre that Richard Mansfield suggested to Andrew Carnegie in a speech the other day. In this event, Mr. Mansfield may be appointed director of the theatre as a reward for his suggestion. And if Mr. Mansfield moves to Canton the hotel cooks there had better learn how to broil chops.

Anyway, now that the fact of the President's ownership is known, one can picture the mad rush on the part of managers to play Canton, O. One can imagine the President interrupted in a conference with Minister Wu by a visit from Huey Goldbaum, manager of the Perfect Ladies' Burlesque company, who guarantees a hot, up-to-date show, and wants to book a Sunday night at 45 and 50 per cent. Then will come a proposition from Booth and Forrest's big Repertoire company with band and orchestra, to play a week stand at 10, 20 and 30

cents, and give away prizes on Saturday night. To such weighty matters must the Chief Executive henceforth allot a portion of his attention. The Turkish Ambassador must wait while the President fills an open date; the Venezuelan negotiations must cease while an expression delivers the paper of Dr. Binkum's Mammoth Medicine Show, C.O.D., and even Mark Hanna may be held up at the portal of the White House while the President o.K.'s some pass-ten's request for "two."

## THE KENDALLS.

Ezra Kendall, whose portrait appears upon the first page of THE MIRROR this week, is one of the recent recruits to the White Rats of America. He is an enthusiastic supporter of George Fuller Golden's successful emancipation of the vaudeville from the control of a syndicate. To use Mr. Kendall's own words, "The result of Mr. Golden's power to organize and execute is the beginning of the end of monopoly in theatricals, and the ultimate benefit to recognized managers of established theatres will be the protection of the individual manager from any combination of managers formed to exclusively control talent. The duty of the talent will be to render services in all reputable places of amusement, and to allow no 'corners' of talent by any combination of capital."

On this page is printed a reproduction from a photograph of Mrs. Ezra Kendall (Jennie Dunn) and the "six little Kendalls," four boys and two girls, ranging in height from two feet up to four, and in ages from thirteen to three. On the fifteenth day of this month, Mr. and Mrs. Kendall celebrated their fourteenth anniversary of marriage. The names of the children, beginning with the eldest, in the order in which they stand, are: Royal Arthur, Virginia Gladys, Roxanna Fernella, Ezra Ferris, Lewis Clark, and Willa Newton Kendall.

Jennie Dunn (Mrs. Kendall) is no taller than her diminutive brother, Arthur Dunn. Her first appearance was made in vaudeville with her brother nearly three years ago. When but eleven years of age Jennie Dunn went from an East Side district school to the stage of Haverly's Fourteenth Street Theatre, New York, and became the prima donna of Haverly's juvenile Pinafore company, singing the part of Josephine. Her brother Arthur will be remembered as the Dick Deadeye.

Following the Haverly Pinafore company's season came engagements with the Miles Juvenile Opera company, the Graham and Seaborn Opera company, and then the brother and sister developed into soloists and comedians, and accepted engagements in farce-comedies. A Bit of Keys, Peck's Bad Boy, Pop, Tillerson and Tell's combination, and then in vaudeville, with Miner's Comedy Four company. In August, 1886, Mr. Kendall engaged the brother and sister

for a season's tour with his company, playing *A Pair of Kids*. The following March Miss Dunn was pronounced a bride by the pastor of the Second Presbyterian Church of Chicago. In speaking of the Pinafore days, Mrs. Kendall said: "There were one hundred and fifteen children in the Haverly company, and some of them to day are stars—Annie Russell and Willie Collier—while many of the others have made names for themselves."

In the Miles Juvenile company there was one little girl whose name is now Julia Marlowe. "For the stage," said the little mother, "my liking is as strong as ever and I may return to it some day. And the stage seems to have a special fascination for all of the children, but it is too soon yet to say for what they are best fitted. I myself shall not, and I know Mr. Kendall will not, oppose their doing whatever they can do the best."

## RATS GIVE A SOCIAL.

Members of the White Rats that were playing at the Cook Opera House and the Empire last week gave an enjoyable social at the Osborne House on Thursday. Besides the Rats, Clay Clement and Charles Dade and Mr. O'Malley, of Mr. Clement's company were invited guests. Mr. Clement gave a speech in which he expressed his desire to become a Rat. Messrs. O'Malley and Dade made arrangements to be initiated into the order on March 21. Ezra Kendall spoke in characteristically witty vein. A supper was served at which covers were laid for thirty, and a most enjoyable evening closed with a dance. Among those present were Ed Latell, Bert Coote, Joseph Madden, Mr. and Mrs. Bellman, Mr. and Mrs. Harry McBride, Howard Brothers, Mr. and Mrs. Panzer and their daughters, Mr. and Mrs. J. Knox Gavin, Mr. and Mrs. Dick Guyes, Georgia Gardner, Jennie Yeaman, Miss Pavey, Belle Stewart, Mr. and Mrs. O'Rourke, and the World's Comedy Four.

## JONES IN A HOSPITAL.

George H. Broadhurst's famous farce, *What Happened to Jones*, that has been acted under almost all possible conditions in every part of the world, made a new record on March 15 and 16, when it was produced for the first time in a hospital. Through the courtesy of the Broadhurst Brothers the play was presented by a specially organized company at the Long Island State Hospital, for the entertainment of the patients. Never was the popular farce more enthusiastically enjoyed. J. G. "Daddy" Baker, late of Stuart Robinson's company and now retired, made a great hit as the Bishop. Others in the cast who distinguished themselves were Andrew Ellis as Jones, E. H. Garrett as Ebenezer, George Fish as Motherly, Mary Crogan as Mrs. Goodly, Laura Fagan as Missy, Maude White as Marjorie, Nellie Phasay as Minerva, and Sallie Ryans as Helma. On March 12 "Daddy" Baker gave his "A Few Minutes with Dickens" in an entertainment given by the Kings Park Dramatic Society.

John Burton, leading with Rose Melville (Charlotte) at Liberty for Summer and next season.

## PERSONAL.



Portrait Ethel Hunt, Broadway, New York.

**HUNT.**—Above is a portrait of Ethel Hunt, an Australian actress, who has just arrived in this city on her first visit to the United States. Miss Hunt entered the profession when a child and is now in her twentieth year. She has made a favorable impression in child's, boys', sourette and ingenue roles, and has been identified with leading productions of Australia, Tasmania and New Zealand. Her early appearances were with George Rignold, of whose company she was a member for years. To him Miss Hunt attributes whatever ability she has developed. She is well known as the original Jenny Joice in Grant Haverly's play, *The House of Mystery*, recently produced in Sydney.

**THOMPSON.**—Fanchon Thompson succeeded Marie George in *The Belle of Bohemia*, at the Apollo, London, last week. The critics did not like her performance.

**BINGHAM.**—Amelia Bingham had a birthday March 20, and in honor of the occasion they had a real birthday cake in the dinner scene in *The Climbers* at the Bijou.

**ROCKWELL.**—Florence Rockwell will head a Janice Meredith company next season.

**HITCHCOCK.**—Raymond Hitchcock will be started next season by Henry W. Savage in *Prince Popo*, a comic opera by Gustave Loders and Frank Pixley. Mrs. Hitchcock will appear in the revival of *The Casino Girl* at the Knickerbocker April 15.

**MANSFIELD.**—Richard Mansfield will be the principal speaker at the graduation exercises of the American Academy of the Dramatic Arts to be held on Thursday afternoon at the Empire Theatre.

**BENNETT.**—Gertrude Bennett has been engaged by Liebler and Company to succeed Eleanor Robson as Flossie Williams in *Unleavened Bread*, opening at Brooklyn May 6. Next season she will be with Daniel Frohman's company.

**WYNDHAM.**—Charles Wyndham is to produce in London *The Runaway Girl* and *The Humming Bird*, a play by Isaac Henderson, formerly of the New York Evening Post.

**CLAXTON.**—Kate Claxton, it is said, contemplates a starring tour in *The Adventure of Lady Ursula*.

**WINTHROP.**—Ethel Winthrop will fill Annie Irish's role in *The Climbers*, while Miss Irish is appearing in the Goodwin-Elliott production of *The Merchant of Venice*.

**FISHER.**—John C. Fisher has bought the American rights to *The Silver Slipper* and will produce it at the Casino next season.

**MAY.**—Edna May fainted on the stage during the performance of *The Girl from Up There* at the Herald Square Saturday afternoon.

**IRVING.**—Henry B. Irving, eldest son of Sir Henry Irving, is the author of "Studies of French Criminals," shortly to be published in England.

**GILLMAN.**—Mabelle Gillman underwent an operation on her throat last Friday.

**KESTER.**—Paul Kester bought last week the famous "Woodlawn" estate, comprising hundreds of acres of land in lower Fairfax County, Virginia, and will make it his home.

## MISS BENNETT'S RECITAL.

Gertrude Bennett was heard in a dramatic recital at the Waldorf last Thursday afternoon, assisted by Tom Karl, baritone. Miss Bennett, who possesses a quaint beauty, recites 1200 famous selections in a dainty, finished manner. The heavier recitations displayed a good voice, graceful action, and dramatic instinct. Of the French numbers, "*Le Bonnet de coton*," particularly was read with true French accent and animation. The three short readings from Robert Louis Stevenson were equally good. The first number, a reading of *Madame H. Phrasier*, perfect gem—was enthusiastically cheered. Mr. Karl sang a song, "*There's a Rose*," by Benjamin













## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

Tony Pastor announces for the week the Three Powers Brothers, Linton and McIntyre in An Envious Lover; the Smedley Sketch Club in The Little Mother; Ward and Curran, Harry Edson and "Doc," James Richmond Glenroy, Lillie Western, Maud McIntyre, John E. Brew, Franklin and Hatt, Falardo, Daniel Harrington, Lyons, Williams and Williams, and the vitagraph.

## Keith's Union Square.

The Girl With the Auburn Hair returns for the week to head the list. Others are the Agost Family (their third week), Milton and Holly Nobles in A Blue Grass Widow; Shean and Warren, Elizabeth Murray, Louis A. Simon and company in The New Coachman, Ascott and Eddie, J. H. MacCann, Burto-Lowande-Wilson circus, Mohring Brothers, Donnelly and Paterson, and the Renettes.

## Proctor's Twenty-third Street.

Mrs. Felix Morris makes her first appearance here in The Lady and the Burglar, assisted by J. P. Wilkerson. William Bevere makes his debut in the continuous in a farcical skit, assisted by William Morrow. The other numbers include Pete Baker, Three Viona Sisters, Kreisel's dogs, the Bailey's, Crane Brothers, and Hurrell Barbalette.

## Proctor's Fifth Avenue.

Madame Butterfly still proves the chief drawing card. The other numbers are Joe Welch, Charlie Vance, Mr. and Mrs. Tony Farrell in An American Duke, Hale and Frances, Newell, Chiniquilla and Dunfrio, Ingram and Jacklin, New York Ladies' Quartette, and Halder.

## Proctor's Palace, Fifty-eighth Street.

Frederic Bond and company present Her Last Rehearsal, and Will H. Fox offers his musical burlesque, Toront, Max Waldon, Willis Family, George Hammersmith, the Keatons, Barr and Boston, and Arvello are others.

## Proctor's 125th Street.

The week's list includes Giacinta Della Rocca, the Automobile Comedy, Parker's dogs, Brothers Kennard, Globe Comedy Four, Ed. Estus, Aurie Bugwell, R. H. Mohr, Bell and DeVaux, and the kaleidoscope.

## Koster and Bial's.

The White Rats remain in possession and present another stunning bill that shows James J. Corbett, Wright Huntington and company, Eddie Girard and Georgia Gardner, Dolan and Lesharr, John Kernell, Charlie Case, Howard's ponies, Frank and Don, the Heltons, George E. Alexander, Sisters Hawthorne, Genaro and Bailey, Powers Brothers, and Ida Van Sicien and company.

## Weber and Fields.

The stock company proceed in the long popular bill, Fiddle Dee Dee and the burlesques. On Thursday evening an innovation will be the introduction of a new burlesque, Captain Jinks of the Horse Marines being the play selected, this time for the gentle attentions of the gay comedians.

## New York.

The two burlesques, The Giddy Throng and After Office Hours, are still continued by the stock company and the ballets and incidental vaudeville remain unchanged.

## THE BURLESQUE HOUSES.

MINER'S EIGHTH AVENUE.—Bryant and Watson's Trocadero Burlesquers will endeavor to satisfy the souls of West Siders this week.

MINER'S BOWERY.—Mabel Hamilton's Sam T. Jack's Own company are gently amusing large audiences here this week.

LONDON.—Rose Sydel's London Belles are dealing out wit and song for six consecutive days at this historic house.

OLYMPIC.—The Victoria Burlesquers are drawing large crowds from White Plains, Yonkers and Hell Gate to this roystering emporium.

DREW.—Howard and Emerson's A New York Girl offer Rice Brothers, Kitty Nelson, Bartell and Morris, Hanson and Nelson, Kelly and Davis, Three Melrose Brothers, and Howard and Emerson.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The bill was headed by Cecilia Loftus, whose return to vaudeville was made with a new one-act play, The Vivandiere, by Grant Stewart, with music by John Sebastian Miller, which was, to say the least, an unhappy selection. It offered an episode during one of Napoleon's campaigns and it told how the emperor was especially desirous to capture one Colonel Graham of the English forces. Corporal Trietac and Minette, a vivandiere, in the French army, corraled Graham and then let him get away. Napoleon, learning of this, condemned Trietac to death, and Minette, declaring that she was responsible, was likewise condemned. Just as they were starting out for their execution the bells rang out a welcome to Christmas Day, and the emperor, moved by the thought of Christmas, pardoned the culprits. All of which, as may be conjectured, is pretty light material. Songs were interjected, but they were also unimpressive. Miss Loftus, of course, acted Minette with grace and delicacy, but even she could not make the part attractive and her costume suggested awful chances of catching cold in such a wintry scene. John Stepping made up capably as Napoleon and acted as well as might be in a poor part. Arthur Barry and Joseph Phillips were acceptable in the other roles. Lillian Burkhart offered for the first time here a new sketch, Jessie's Jack and Jerry, by Walter L. Hackett and Francis Livingston, an uncommonly clever and sparkling little comedy that made a very large-sized hit. It recited the circumstances connected with the love affair of Jessie Martin and Jack Thurston. Jack's father, Jeremiah by front name, has nothing but money,

much of which Jack has been blithely blowing in while luxuriating in idleness. The old man decides that his son should marry and settle down, and he picks out Jessie as the right sort of girl, offering to settle \$5,000 on the couple. Jack declines to marry Jessie for any such puny sum. He thinks it would be worth at least \$40,000 to take the chance. Moreover, he doesn't believe that Jessie loves him, and she thinks the same of him. Accidentally, however, they discover the truth and Jessie undertakes to prevail upon the old man to raise the dot. He refuses, but she pretends to think that he has proposed to her and makes him agree to anything she wants just to let him out of his unsought position. All this is told in brightest lines and was well played in every particular. Miss Burkhart fairly excelled her earlier charming work as a comedienne. The Four Acts brought to town Matt and the Smart Set, which was played with great dash and spirit, and was well received. The Agost Family held over. Louise Dresser made a big hit in her delightful songs, assisted by her clever quartet of pickaninnies. The Helen Reed Trio won much applause for their sweetly rendered music. The Chevalier Scognamiglio gave effective cello solos. Al Lawrence presented a good monologue, and others were Crolius and St. Alva, Hughes and Anger, the Carol Club, Robbins and Frenneman, Frank and Gladden, the stereopticon and the biograph. Capacity business.

PASTOR'S.—This popular little playhouse was packed all week. Mr. Pastor celebrated the thirty-sixth anniversary of his managerial career in New York by appearing himself for the first time this season. On Friday night a wagon load of flowers was landed over the footlights, and a speech was demanded by the audience. Mr. Pastor gracefully complied, speaking in his characteristic humorous fashion. He expressed his gratitude to his patrons for their friendly enthusiasm and alluded feelingly to the loyalty of the many graduates from his theatre. A great many persons prominent in political and theatrical circles were present. The bill comprised Frank Gardner and Lottie Vincent, who made a most favorable impression. Amann and Hartley, who scored a hit. Condit, Alva, Hughes and Anger, the Carol Club, Robbins and Frenneman, Frank and Gladden, the stereopticon and the biograph. Capacity business.

PROCTOR'S FIFTH AVENUE.—Madame Butterfly ran out its fifth week with a repetition of its previous success. The work of Valerie Bevere was even better than before, and Claude Gillingwater's consul remains one of the best performances of the season. The rest of the cast continue in competent portrayals. Helen Danvray made her local reappearance and vaudeville debut in Nights Out, a version of A Conjugal Lesson which Milton Nobles has so successfully arranged as Why Walker Reformed. The play made no very strong impression, and Miss Danvray's work, along with that of M. A. Kennedy, her companion player, was not especially felicitous. The Sisters Sisters made a prodigious hit in their tight-rope act, which is beautifully worked and contains many startling, difficult feats. Jess Dandy put in a bunch of his always welcome, immensely amusing Hebrew parodies and scored a complete success. The Willis Family repeated their neat musical act, already seen at other Proctor houses. The Keatons went largely in their comedy acrobatics, and little Buster Keaton established himself as a favorite. Others were Kalmo, Jefferson, Prouty Brothers, the stereopticon and the kaleidoscope. Business was big.

PROCTOR'S 125TH STREET.—Frederic Bond, supported by Charlotte Crane and George Friend, was the strong feature of the bill. He presented Willard Holcomb's sketch, Her Last Rehearsal, and covered himself with glory. The Viona Sisters' pretty musical act found favor with the audience. The Bachelor Club were in bad voice, but made good nevertheless. Jane Courthouse and company in It Might Have Been, a much artistic in pathos and comedy, in spite of some bungling in the stage-management. Francis Le Paige did some really clever athletic work in a modest, unpretentious manner. Others were the Finneys, Vougere Trio, Eddie Gifford, H. H. Wiesner, Bernard Wolff, the travel views, and the kaleidoscope.

PROCTOR'S TWENTY-THIRD STREET.—The Sugimoto Japs headed the bill and repeated their success of the week before at the Palace, introducing a few tricks that were all appreciated. Max Waldon contributed some exceedingly clever female impersonations, and Zelma Rawlston tied the score by her equally clever male impersonations, both singing and acting admirably and doing quick changes with astonishing dispatch. Fred's dogs went well in their fine accomplishments. Giacinta Della Rocca violated with her accustomed skill and sweetness, and Chalk Saunders made a hit with his lightning drawings. Others were Charles P. Mason, Arvello, the Juncing Howards, Bell and De Vaux, Resnah and Miller, Hurd, the travel views and the kaleidoscope. Business good.

PROCTOR'S PALACE.—Wilder and Vincent played their third consecutive week in town and, again most ably assisted by Kenyon Bishop, won avalanches of laughs for their bright sketch, A Strange Baby. Pete Baker was next in line with his diverting German comicallities. Harry Parker's dogs betrayed a good share of intelligence and evidenced fine training. The Automobile Girl, seen a week earlier at the Fifth Avenue, was again hailed as an agreeable novelty. Aurie Bugwell scored in "The Everlasting Light" and other songs and won hearty recognition. Smith and Chisholm contributed a good strong man act, and the rest of the bill included the Craigs, Halder, the Hosens, and Ella Morris. Business good.

KOSTER & BIAL'S.—The White Rats continued their jubiliations to overflowing houses. Otis Harlan made his local vaudeville debut and got away with a fair impression. His monologue contained some new material and much more of old stuff, but his personal popularity gained applause for all of it. Henry Lee held over. John W. Kamsone and Joe Flynn scored nobly in their humorous monologues. Hill and Silviu introduced their splendid cycle act, the most startling and daring exhibition of its kind yet put on here, and one that made an instant success. Louise Gunning and Truly Shattuck sang tunefully to their customary share of favor. Jules and Ella Garrison won much applause for their clever and taking burlesque act, which they have vastly improved and which renewed here the success it scored before they went abroad to capture the Britons. The Newsky Troupe did their unique Russian dances and held the

people in the seats till the close of the bill, a rare achievement at this theatre. Others, all highly successful, were Montague and West, Ward and Curran, Maxwell and Simpson, Powers Brothers, Sheehan and Kennedy, and Kherms and Cole. The which, as one may see at a mere glance, was a mighty big bill and the Rats' entertainments are drawing to this theatre a better class of people than it has known for many moons and, what is more to the point, bigger crowds than have been there in years.

HURTIG AND SEAMON'S.—The feature of the week was the first production of a one-act musical comedy, Miyo San, book by Herbert M. Lowe, music by Byrd Dougherty. The story was about two New York girls and their aunt in Japan where they masquerade as geishas in order that one, Gladys Van Rensselaer, alias Miyo San, which means "White Lilac," may secure an avowal of love from the affluent John Lenox Cedarhurst, a touring New Yorker. It is a simple little story, told in charming style, accompanied by uncommonly pretty music, and it made a most emphatic hit. Laura Denio in the title part was as dainty and graceful as well might be imagined, dancing delightfully and singing sweetly. William Knickerbocker was effective. Cedarhurst, and Helen Brackett and Harriet Graham were excellent, too. A beautiful stage setting was provided and the costumes were highly picturesque. The innovation should be very popular at any vaudeville theatre. Rose Coghlan, assisted by Louis Masson and Eva Handley, presented Frank A. Ferguson's playlet, The Ace of Trumps, with considerable success. It was a rather melodramatic battle of wits in which the man at length triumphed to everyone's surprise, for they so seldom do, you know. In plays, capitalizing it was, too, and earned hearty applause. A fine blackface act was contributed by the Two Jacks, and the others were Rauschle, Davenport Brothers, Barrows, Lancaster and company, Laura Comstock, and Frank Cotton's donkeys. Big business.

WEBER AND FIELDS.—Last week it was the same old story of packed houses and unanimous delight. Standing room was at a premium at every performance and the work of the incomparable stock company was as fine as ever.

NEW YORK.—The stock company remained in the burlesques, The Giddy Throng and After Office Hours, interspersed with Marwig's ballets and vaudeville. Business had been enormous since prices were lowered and there seems no prospect of lighter trade.

## The Burlesque Houses.

DREW.—Ed. F. Rush's Bon Ton Burlesquers played to big business and offered a first-class bill that introduced Dot Davenport, Shayne and Gordon, Barrett Brothers, Mlle. Buzza, Viola Sheldon, Byron and Langdon, and the Toozoomin Arabs.

MINER'S BOWERY.—Waldron and Bryant's Trocadero Burlesquers offered an entertaining bill that drew well.

LONDON.—Rice and Barton's Big Gaiety company came back to town and caused much joy in large audiences, giving, as usual, about the most enjoyable bill in the burlesque line. They used last season's closing piece with many funny improvements and had a new opener that was highly amusing. Charles Barton proved once more what an excellent comedien he is, and was ably seconded by J. K. Mullen, George W. Rice, Lydia Vyner and the rest. The strong olio showed Rice and Elmer, Buff and Ketto, Eckhoff and Gordon, Reverse Sisters, Princeton Sisters and Adelaide Marsden.

MINER'S EIGHTH AVENUE.—The Gay Morning Glories blossomed over on the West Side to good business.

OLYMPIC.—The Vagabonds amused the denizens of the up town section.

## THICK CYCLIST IN NIDOEAN.

Last week the White Rats presented at Koster and Bial's perhaps the most startling cycle act we have ever seen. It was done by Hill and Silviu, and had never been seen in America except at a few performances at Keith's, when they quit work on account of the "illness" prevalent among the Rats at that time. Hill had been just long enough in the country to join the Rats, and when he left Keith's his wheels were held, and he lost several weeks' work while the Rats were getting them for him.

At Koster and Bial's an unusual story concerning him was told by a man in one of the boxes. When the act came on he exclaimed: "By jove, that's the same fellow," and when Hill had made a descent of a twenty-foot stair on one wheel, with his wife on his shoulders, the onlooker remarked: "You think that is pretty good, but I saw Hill do his act on an ocean steamship with the vessel shaking from the throbbing of the engines, a pretty good sea rolling, and in ordinary clothes. It cost me the price of his passage and his wife's, which I assure you, was more than I paid for this seat. I saw him practicing about decks on that one wheel. He did not seem to stay on it more than a second at a time. I chafed him and he offered to bet that he could ride down a stair on the one wheel without falling off, and would carry his wife on his back. I thought it was a bluff and could not get my money out quick enough. Well, he did it as easily as he did that which you have just seen. Including refreshments, it cost me just \$218."

## MR. KEITH DOESN'T WANT THE CIRCLE.

A strange story appeared in one of the daily papers on Saturday to the effect that R. F. Keith had leased the Circle Music Hall, this city, and that he would open it at once as a continuous vaudeville house. Rumors concerning Mr. Keith's plans for a new theatre in New York are frequent, and sometimes persistent, but the extraordinary feature of this one was the detail and alleged authority with which the statement was given. General Manager E. F. Albee states that there was absolutely no foundation for this report, and that Mr. Keith has never even thought of the Circle Music Hall as a field for his enterprise. That he will at some time have an uptown theatre in addition to his popular Union Square Theatre is generally taken for granted, but neither the situation nor the architectural character of the much discussed little house at Eighth Avenue and Central Park could appeal to him or to Mr. Albee.

## MOVING PICTURES IN ACTING PARTS.

An ingenious use of moving pictures in Willard Holcomb's vaudeville arrangement of Rip Van Winkle, played by George and Adelaide Oher, is thus described in the Boston Herald: "The matter of twenty years' sleep is an easy one to the biograph manipulator. Briefly, Rip is driven from home by his peevy-tongued frau, Gretchen. A second of Cimmerian darkness and Rip is seen coming up the mountain. Suddenly appear Hendrick Hudson and his apokos. Rip is offered and drinks the ghostly draught; he sinks to the ground, the demon crew fade away into nothing and Rip goes into his twenty-year nap. There is a rolling of thunder, a flash, and we are twenty years older, for there lies Rip with hair and beard as white as a goat's. Then comes the most remarkable effect of all, for suddenly the shadows Rip of the stereopticon becomes the real article. The picture is gone, the actor has taken his place."

## A PIPE.

About forty White Rats gathered themselves together last Sunday night and formed a social circle, christening it The Pipe Club. The officers were: George Evans, Big Smoke; Harry Montague, Ray Pipe; Edward Marsh, Steam Pipe; Joe Natus, Rusty Pipe; Jimmie Wall, Drain Pipe; Ren Shields, Gas Pipe; Frank Appleton, Stove Pipe; Mike McDonald, Lead Pipe; Ed Cox, Blow Pipe, and George Hoyt, Sewer Pipe.

## ARTS HALL.



Artie Hall, the original "Georgia Coo Show" or, the subject of the above picture, is one of the few artists before the public that gained quick prominence. Less than two seasons ago she came from the West, an unknown quantity, but her metropolitan appearance was such a decided success that it gained for her a notable reputation. Her make-up and dialect so perfectly imitate the Southern negro that it is a hard matter to detect the counterfeit.

## WHAT THE WHITE RATS ARE DOING.

All last week, just as in the weeks before, some confiding but short-sighted persons continued to set about the same old yarns about the failure of the honest fight of the White Rats of America. The simple facts, of course, as every impartial and enlightened eye can see, are that the White Rats have won every point for which they publicly strove. As it is absurd to imagine that stories derogatory to themselves come from the Rats, one asks the very natural question: Where do they come from and who pays for their publication? Any one acquainted with the circumstances, no doubt, may answer all this to his own satisfaction.

Any one who swallows only half way the industriously circulated fabrications concerning the true state of affairs should visit the Rats' offices and have his eyes opened. Few agencies have ever done the business that they have built up in three weeks, and they have just begun. Just as an example of whether or not they are doing anything, it is in point to note that one of the many Rat booking departments—not a big one at that—drew in nearly \$1,000 in commissions last week, and he that regards this as a sign of failure in an institution that doesn't pretend to be firmly established yet must be short on some sort of calculation.

The Rats learned last week that certain mismanagers of the association were disregarding the managers' concession of the five per cent. commission. These recalcitrant managers were mostly those responsible to others for returns on the week's work. The scheme is to make the pay roll account for a performer's full salary and then, before engaging the artist, to make him give to the engaging manager an "I. O. U." for a certain proportion, generally the familiar old five per cent., of his salary. Several performers declined such advances and reported them to the Rats, who believe, with considerable reason, that, having brought a great and powerful association to terms, they can discipline with even more forethought any few individual managers who seek to break faith with the association's word to the Rats.

The Rats continued to conduct their several theatres successfully last week and to take in many new members at every meeting here. On Sunday the initiations included M. E. Curtis, John Glimmeretti, and James Barry, president of the Actors' National Protective Union. On Saturday evening they made themselves very solid with the metropolitan papers by providing a stunning entertainment at the New York Press Club, the list including, among others, Ellen Fuller Golden, Charles G. Kilpatrick, Helen Brothers, Purcell and Maynard, Allen Shaw, the Musical Johnsons, John E. Camp, James McDuff, Ben Jerome, Al Lawrence, Lew Carroll, Kitty Mitchell, Corinne, Dorothy Drew, and Carrie Graham.

One thing that the Managers' Association needs more than anything else at present is a capable press agent who can tell newspaper men what is doing without expecting them to wait their turn to see some man who can talk nothing but "acts." The Rats, promptly realizing the value of press friendship, have installed a competent, experienced newspaper man, Paul Adrich, in a cozy office, where the newspaper folk are always welcome. And newspaper men are not bad people to be friendly with in a fight that interests the public.

The managers originally connected with the Western Branch of the Vaudeville Managers' Association, it is said, have taken out incorporation papers at Springfield, Ill., under the name of the Chicago Booking Agency, and will hereafter conduct their business under that name, and will occupy the offices used by the vaudeville association, doing a general booking business.

## WEBER AND FIELDS' ANNUAL TOUR.

The season at Weber and Fields' Made Hall will close on April 20, and the annual road tour of the company will begin on April 22 at the Montauk Theatre, Brooklyn. The six weeks' tour will include a week in Boston, two in Chicago, and visits to Cincinnati, Cleveland and Pittsburgh, covering principal cities. All the present members, excepting David Warfield, have signed for next season, when Fritz Williams and Sam Bernard will be added to the company. Edgar Smith is already at work upon next season's burlesque.

## FLETCHER'S WESTERN HIT.

Charles Leonard Fletcher is scoring heavily in the West. At the Orpheum, Kansas City, last week, his original monologue and imitations elicited flattering press comments and certain calls galore. Fletcher has proven one of the biggest hits of the season, by reason of his indisputable originality and cleverness. Fletcher writes his own material and changes it every week. Fletcher is at the top. Originality, conscientiousness, and good nature have put him there. He is at the Orpheum, Omaha, this week.

## BENEFIT FOR HARRY SANDERSON.

Tony Pastor has tendered to his business manager, Harry Sanderson, a complimentary benefit, to take place on Easter Sunday evening, April 7, at Mr. Pastor's theatre. On this date Mr. Sanderson will commence his thirtieth year in Mr. Pastor's employ. An excellent volunteer programme, of course, is assured.

## VAUDEVILLE JOTTINGS.

Charles Leonard Fletcher added a new "make-up" imitation of Vera Kendall to his long list of realistic impersonations last week at the Orpheum, Kansas







VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

# NOTICE. To All Vaudeville Artists.

The books of the Association of Vaudeville Managers of the United States will be open on April 10th, 1901. All artists desiring time for the season of 1901-02, commencing Monday, September 16th, 1901, are requested to make application, stating lowest salary in first letter.

**SEASON RANGING FROM 25 TO 40 CONSECUTIVE WEEKS. NO COMMISSION.**

**Address Association of Vaudeville Managers of the U. S.,**

**St. James Building, 26th St. and Broadway, N. Y. City.**  
D. F. Hennessy, Mgr. Eastern Office.

**Or, No. 501 Ashland Block, Chicago, Ill.**  
W. W. Freeman, Mgr. Western Office.

## Masonic Temple Theatre CHICAGO,

**J. J. MURDOCK, Manager,**  
**WILL OPEN SEASON MAY 12th.**

**FIRST CLASS**

### VAUDEVILLE ACTS

Can book direct (by mail or in person), or through the Eastern or Western offices of the Association of Vaudeville Managers of the United States, without paying commission; or through any first-class agent Can arrange with good acts for a number of weeks.

**MASONIC TEMPLE OPENS MAY 12th.**

**Address J J MURDOCK,**  
**Masonic Temple, Chicago, Ill.**

## 4-MUSICAL COLBYS-4

**Best Act of the Kind in Vaudeville.**

Just closed the best, most pleasant engagement of our lives with Hyde's Comedians. Re-engaged for season 1901-02.

**A Few Weeks Open for Dates**  
**in New York and Vicinity.**

**Address No. 207 E. 14th St., or WHITE RATS.**

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(CONSISTING OF THE FOLLOWING MEMBERS:

**HARRY MONTGOMERY, Bag-Pipe,**  
**EDWARD MARSH, Steam-Pipe,**  
**JOE SATIS, Rusty-Pipe,**  
**STANLEY WALL, Drain-Pipe,**  
**REX, SHELDON, Gas-Pipe.**

**FRANK APPLETON, Stove-Pipe,**  
**WILLIE McDONALD, Lead Pipe,**  
**ED. COE, Hon-Pipe,**  
**GEORGE HOYT, Sewer-Pipe.**

#### PIPE STEMS.

**DAVE DALY,**  
**PAUL DRESSER,**  
**AL GRANT,**  
**TOBIAS J. EYAN,**  
**J. J. FIELDS,**  
**JOHN DALY,**  
**ARTHUR DON,**  
**COLIN DORRILLA,**  
**GERALD GREEN,**  
**JACK TUCKER.**

**MARVELOUS MARSH,**  
**MAJOR PERK,**  
**PRIM RICE,**  
**GEORGE STEWART,**  
**WM. BUCKE,**  
**THE TOLINS,**  
**BARRETT BROS.,**  
**KEOUGH & BALLARD,**  
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Mess. having Open Time for the above Pipes address them care of

**THE WHITE RATS OF AMERICA**  
**THIS IS NO. 1 WATCH OUR SMOKE.**



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**A BIG HIT IN EVERY HOUSE FROM BOSTON TO 'FRISCO.**

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**LITTLE ELLIS AND EDWIN SMEDLEY**

In their comedy drama in one act.

### THE LITTLE MOTHER

No other act like it in vaudeville. Full of comedy and heart interest that holds the gallery as well as orchestra with intense feeling for 16 minutes.

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In a Vaudeville Version of Washington Irving's Legend.

### "RIP VAN WINKLE."

Presented in 3 Scenes, 35 Minutes. Introducing for the first time in drama

**BIOGRAPH MOVING PICTURES—EXCLUSIVE,**

Showing Mountain Scene, Rip's Meeting with Hendrik Hudson's Crew, Rip's Toast and 20 Years' Sleep in 1½ Minutes.

Played Springfield to Packed Houses. Turned Them Away at Worcester.

**ASK MANAGER P. F. SHEA.**

For time and terms address **WILLARD HOLCOMB.**

Care Vaudeville Managers' Association,

**St. James Building, New York City.**

## CLARICE YANCE

"The Southern Singer."

**ADDRESS ME PERSONALLY, as per route.**

**This Week,**  
**PROCTOR'S 5TH AVENUE**  
**THEATRE,**  
**New York.**

## Newell and Niblo

**INSTRUMENTALISTS.**

Cairo, Fall River, March 25-27; Castro, Lawrence, March 28-30; Gilmore, Springfield, April 1-7.

**GREAT SUCCESS AT ROSTER & HALL'S WITH GREAT LAFAYETTE SHOW.**

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**Presenting WANTED, A DIVORCE,**

**By JIM CORNIN, Esq.**

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Presenting Geo. Totten Smith's novelty, **AN ILL WIND.** Five characters played by two people. Special scenery by Gates and Morange. Costumes of 1812.

Margaret Wilkes will resume starring tour next season.

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**Open for Parks the coming season.**

**Home address, 205 E. 14th St., N. Y. City.**

## TALKATIVE MISS NORTON

**TWELVE MINUTES IN ONE.**

**ROSTER & HALL'S THIS WEEK.**

## THE B. F. KEITH

**International Circuit**  
**Theatrical Enterprises.**

**E. F. ALBEE, General Manager.**

Keith's Theatre and Bijou Annex, Boston, Mass.

Keith's Union Square Theatre, New York.

Keith's Bijou Theatre, Philadelphia.

Keith's New Theatre, Philadelphia (now in process of construction).

Keith's Royal Princess's Theatre, London, Eng.

(and now in process of reconstruction).

The Keith Theatre, Providence; E. F. Albee, Proprietor.

**All Devoted to Mr. Keith's Original Idea.**

**Continuous Performance of**

**HIGH CLASS VAUDEVILLE.**

The best constructed and equipped theatres on two continents. Paying special attention to the entertainment, comfort and convenience of ladies and children.

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**ASSOCIATION OF VAUDEVILLE MANAGERS,**

**St. James Building,**

**Broadway and 26th Street, New York.**

## CAICEDO KING OF THE WIRE

**New Booking for Theatres, Parks and Fairs**  
**for Next Summer.**

Address all communications to 38 West 17th Street or The White Rats of America.

**Picture Machines**  
**WANTED and FOR SALE**  
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**a SPECIALTY.**  
**MAGIC LANTERNS WANTED**  
**HARBOUR & CO. 809 Fifth St. Phila. Pa.**

## NOBLES

**A BLUE GRASS WIDOW.**

**WHY WALKER REFORMED**

**Time Filled to June, 1901.**

**137 First Place, Brooklyn, N. Y.**

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**WRITES SKETCHES FOR VAUDEVILLE.**

Every act original, and fully protected by copyright.

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## MR. & NEIL LITCHFIELD

**open time week of April 1 and 8 Address**

**White Rats of America,**

**1155 Broadway, New York City.**

## SKETCHES for Vaudeville work.

Generally have one or two on hand.

**M. H. LINDEMAN, P. O. Box 340, Brooklyn, N. Y.**



City. Fletcher's faithful reproduction of Kendall's voice and mannerisms secured an emphatic hit. Mr. Fletcher's list of impersonations now includes: Sir Henry Irving in the vision scene from "Rochester," De Wolf Hopper in "Wang," James A. Herne in "Shore Acres," Stuart Robinson as a political speech maker, Ezra Kendall in excerpts from his popular monologues, W. B. Crane as "The Millionaire," E. S. Wilson as "The Millionaire," and Richard Mansfield as Baron Chremulak in "A Fustian Romance" and Dr. Jekyll and Mr. Hyde, all of which he does with complete make-up, making his changes in full view of the audience.

Harry Thomson's monologue burlesque of Uncle Tom's Cabin has made a hit. He will play parks during the summer.

John G. McElwain will play vaudeville houses and parks after closing with Himmelman's Ideals on April 1. He has signed to be featured next season with Murray and Mackay's Bon Ton Ideals.

Mary Norman, who has been about the stage for two years, owing to poor health, disappeared last week at the Kansas City Orpheum and made again the same familiar hit in her imitatable imitations.

Marcel Fuller, Miffy Miller and Dan Burke have left for the Pacific Coast, and will open on the Orpheum circuit on March 31.

Francesca Redding, who is making a hit this season in the West with Her Friend from Texas, opened on the Orpheum circuit for eight weeks on March 29 in Kansas City. Her performance has delighted the press and public with her artistic portrayal of Willie Wilkin, the society bud.

Edwin Fuller, said to be also known as Fuller and as Fulton, who managed the Merchants' Exhibition at Rochester week before last, is reported to have skipped the town and left a number of performers, a band and a landlady still to be compensated.

Mr. and Mrs. Edward Esmond have in preparation a one-act play, "The Soldier of Propriety," by St. C. Collins, of Detroit. They will soon produce it with special scenery, costumes and light effects.

Gentry's Dog and Pony Show has opened in the City of Mexico with great success. H. R. Gentry preceded the show and stirred up a lot of the advance work in the sister republic.

Miss Norton, having dissolved partnership with Sydney Grant, will hereafter appear alone in vaudeville, opening this week at the Empire, Rochester.

Julie Mackay has made a hit in the London music halls singing the new American song, "Darling Mine."

John Alden, now in his second season in vaudeville, opened on the Orpheum circuit March 24, and will not return to the East until June.

Barton and Brooks have closed the season with Hyde's Comedians at the Star, Cleveland, after a season of twenty-seven weeks. Their new act, "The Great Exposing of the Club," has proven a pronounced success. They are booked to July 15.

Clairmont and Corbin, burlesquers, joined Primrose and Rochester's Minstrels on March 18 and have signed for next season with the same co.

Will M. Cressy is writing a new act for Thomas J. Ryan and Mary Richmond, Moses and Hamilton, of the American Theatre, are making the stage setting for a Village Lawyer, the new sketch that Mr. Cressy and Blanche Ryan will produce in September. It will comprise four acts.

Valeria B. Blon, mother of the three Blon Sisters, will appear in vaudeville during the summer.

The William Sells and James H. Gray's United Shows have issued quite the handsomest and most artistic souvenir book yet turned out by a circus, although there have been many such. It is principally illustrated with half-tones made from photographs actually taken on tour and is not only interesting but valuable as well to all followers of the white tents.

Lillie Engstrom joined May Howard's co. in Philadelphia yesterday and made a hit in the roles next to Miss Howard, with whom she will remain during the season.

Harding and Ah Sid and Miffy Miller, now on the Keith circuit, with Boston Music Hall, April 8, and Tony Pastor's April 15. Miffy Miller will appear at the London Pavilion on May 27 for three months.

John B. Mackin, formerly of Mackin and Curly, who was recently stricken with paralysis, will have a benefit at Harmony Hall, Philadelphia, April 11, to raise funds to take treatment at St. Clements. He is at the Raymond House, Philadelphia.

Barton and Rabson, song illustrators, have signed with N. Appell's King of Music, to introduce their specialty between acts.

Annie St. Vol danced at the dinner given by Captain Finnigan to Vice President Roosevelt at the Hotel Metropole, in this city, on March 22.

William C. Johnson is writing a comedy sketch for Gladstone A. Wallis, who means to appear in vaudeville at the close of his present engagement with Henry Miller.

Louise Beaudet, now resting in town, will soon reappear in a new monologue.

Joe, Myra and Buster Keaton are now playing Proctor's Palace with Proctor's Twenty-third Street and Tony Pastor's to follow. Their new act has been successful wherever presented.

Mr. Beaton, formerly of the Brooklyn choir singer who recently made her vaudeville debut at the Orpheum in that city, has been the Rev. Charles Herald, pastor of the Church of the Pilgrims, for alleged slander in one of his sermons.

The Chicago courts granted last week an injunction restraining the dispossessed proceedings against Hurling and Keaton in relation to their Theatre. A messenger boy who brought the glad tidings to Hurling and Keaton's Music Hall here, was rewarded with a \$5 bill and life pass to the theatre.

Belle Lorraine, with Hal Stephens, was severely shocked by a live electric wire while playing in Cincinnati last week and was badly burned on the arms and wrists, but able to continue her work.

Freddie, who has been ill in Vienna, is slowly recovering.

Florida Kingsley and Gerald Griffin will appear in Keith's Ruby at the Rochester Empire on April 1.

Frank Barker, having closed his own company, has joined Fred Fisher's Madam Rouge as general agent.

A rumor of last week that George W. Lederer might secure the Metropolitan House for vaudeville performances has been enthusiastically denied by the opera house officers.

Miss Neville Castle, who succeeded in a recent trial performance at Keith's, was reported yesterday to have disappeared. Inquiry at her home, however, led to the belief that the story might be meant as an advertisement.

The Gentry Dog and Pony Show opened in the City of Mexico on March 15 to tremendous business and made an unqualified success.

Bruce and Belles had their first New York hearing at the Victoria on Sunday and were well received.

Oscar Hammett denied last week the statement that A. H. Chaudhury had been managing the Venetian Terrace Roof Garden this summer.

Murphy and Allen, in the Bifurcated Girl, have been highly successful in the West and have return dates at all points played.

Lionel Strongfort (Max Fager), who since last August has been touring Europe, has made such a hit that Louis Fustlin, the well-known sculptor who received several gold medals at the Paris Exposition, has engaged him specially to pose for a Hercules statue in marble ordered for the National Art Gallery, Berlin.

The act of the Musical Collyers has been greatly improved. The elder members of the family are devoting their time to music, while the younger are looking after their two talented children. The little girl's voice and Master Frank's impersonation of Sousa are considered marvellous.

Among the many new vaudeville actors none is deserving of more mention than Tony Cummings, who for the past four years has been a favorite actor in the Castle Square Stock Company. Mr. Cummings appeared at Keith's Boston theatre last week and met with an enthusiastic reception.

Archie Nettles, a negro, began shooting on March 23 during a circus performance at Greensborough, La., and before he got through had wounded several persons. He was captured and locked up in New Orleans.

BUSINESS NOTE.

James F. Macdonald and Annie Martell have an act pronounced everywhere to contain the highest class of comedy. The singing and dancing of both these artists have left nothing but the best impression with their audiences wherever they have played.

FANNY RICE AND NELL GWYN.

Fanny Rice has undoubtedly achieved a big artistic hit in her tabloid edition of Nell Gwyn. Everywhere has the local press lavished unstinted praise upon the play and her performance. The vaudeville vaudeville managers have also indulged it in most generous terms. The act has been in good demand, and also consecutive time has been played since Miss Rice's advent in vaudeville.

ARENA.

MURPHY, G. Gentry's Dog and Pony Show is attracting many and pleased spectators.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blankes will be furnished on application. The names of performers with combinations are not published in this list.

Amos Family—Keith's, N. Y., 25-30.  
Allen, John—Orpheum, Kansas City, 24-30.  
Alexander, Geo. E. and E. N. Y., 24-30.  
America's Comedy Four—Keith's, Providence, 25-30.  
Armstrong Bros.—Westminster, Providence, 25-30.  
Arras, Alice—Keith's, Boston, 25-30.  
Asheba, The—G. O. H., Indianapolis, 25-30, Park.  
Youngstown, April 1-6.  
Ascott and Eddy—Keith's, N. Y., 25-30.

ATWATER—22-1. COLUMBIA—Columbia, Cincinnati, 24-30, Woodland, Detroit, April 1-6.  
Bachelor Club—Proctor's, Albany, 25-30.  
Barrett, Tom and Mrs. Stuart—Empire, Toledo, 25-30.  
Bell and DeWitt—Proctor's, Toledo, 25-30.  
Bernard, Sam—Keith's, Boston, 25-30.  
Bridley, Florence—G. O. H., Phila., 25-30, M. H., Boston, April 1-6.  
Bison City Quartette—Empire, Rochester, 25-30.  
Blackson and Burns—Orpheum, Brooklyn, 25-30.  
Brandon and Hunt—Shen's, Buffalo, 24-30.  
Bridge, Lori—Keith's, Phila., 25-30.  
Bryant and Saville—Standard, St. Louis, 24-30.  
Bryant, Harry—Standard, St. Louis, 25-31.  
Budd Brothers—Chicago, 24-30.  
Burt, Frank—Columbia, St. Louis, 25-31.  
Bush and Gordon—Keith's, Boston, 25-30.  
Camfield and Carlton—Orpheum, Brooklyn, 25-30.  
Carbone, The—Chicago, 24-30.  
Carmen Sisters—Casto's, Fall River, 25-30.  
Carroll, John—Shea's, Buffalo, 24-30.  
Chamberlain, Frank—Keith's, Providence, 25-30.  
Case, Charlie—K. and E. N. Y., 24-30.  
Cassius, Caridia—Holland, April 1-30, Empire, London, May 5-10.  
Clemence Sisters—Chicago, 24-30.  
Clifford and Hall—Keith's, Boston, 25-30.  
Clifford and Ruth—Chicago, 24-30.  
Conkey, George—Arch, N. Y., 25-30.  
Conkey, George and Margaret—Scott—Casto's, Lawrence, 25-30.  
Coughlan, Rose—Keith's, Phila., 24-30.  
Collins, Edna—Olympic, Chicago, 24-30.  
Conway and Leland—Chase's, Washington, 24-30.  
Cook and Sonner—K. and E. N. Y., 25-30.  
Coote, Bert—G. O. H., Phila., 25-30.  
Corbett, Jas. J. and E. N. Y., 24-30.  
Corinne, Mike—Shea's, Buffalo, 24-30.  
Courtney, Maude—Keith's, Boston, 25-30.  
Coyne Sisters—Chicago, 24-30.  
Crane, Lawrence—Chicago, 24-30.  
Cressy and Dayne—Dunne, Pittsburgh, 25-30, Columbia, Cincinnati, April 1-6.

Cullins and St. Alva—Keith's, Phila., 24-30.  
Cullen, Jas. H. and E. N. Y., 25-30.  
Cummings, Tony—Keith's, Boston, 25-30.  
Cushman, Chas.—Chicago, 24-30.  
Cushman, Holoborn, and Curtis—Novelty, Brooklyn, 25-30.  
Dagwell, Annie—Proctor's 125th St., N. Y., 25-31.  
Dandy, Jess—G. O. H., Phila., 25-30, Leland, Albany, April 1-6.  
Davis, Belle—Keith's, Boston, 25-30.  
Davis, Dick—Haymarket, Chicago, 24-30.  
Dixie, Jessie—Bartholomew, Toledo, 25-30, Empire, Cleveland, April 1-6.  
De Cann—Empire, Rochester, 25-30.  
Dempsy-Mack—G. O. H., Indianapolis, 25-30.  
Dempsey and Green—Keith's, Boston, 25-30.  
De Rigny Sisters—Chicago, 25-30.  
De Witt and Burns—G. O. H., Phila., 25-30.  
Dickson, Chas.—Orpheum, Omaha, 24-30.  
Dixey, Henry E.—Arch St., Phila., 24-30.  
Dolan and Leland—K. and E. N. Y., 24-30.  
Downs, J. Norman—Arch St., Philadelphia, Germany 1-31.  
Drew, Dorothy—Arch St., Phila., 24-30.  
Drew, John E.—Pastor's, N. Y., 25-30.  
Drew, Mr. and Mrs. Sidney—Arch St., Phila., 24-30.  
Dupont, Mary, Lillian, Chas.—Chase's, Washington, 24-30.  
Eckert and Berg—Orpheum, Brooklyn, 25-30.  
Edison, Harry—Pastor's, N. Y., 25-30.  
Eldridge, Press—Proctor's, Albany, 25-30, Wells, Norfolk, April 1-6.

ELIZABETH SISTERS—Empire, Birmingham, Eng., 25-30.  
Elsbeth, Proctor's, Albany, 25-30, 5th Ave., N. Y., April 1-6.  
Emerson and O'Meara—Haymarket, Chicago, 24-30.  
Emmett, Grace—Casto's, Lawrence, 25-30.  
Empire City Quartette—Chicago, 24-30, April 8.  
Empire Comedy Four—Keith's, Boston, 25-30.  
Esmond, Mr. and Mrs. Edward—Haymarket, Chicago, 24-30.  
Estus, Ed—Proctor's 125th St., N. Y., 24-30.  
Evans, George—Arch St., Phila., 24-30.  
Farley, The—Waldman's, Newark, 25-30.  
Farman, Helen—Casto's, Lawrence, 25-30, Casto's, Fall River, 25-30.  
Farrall, Tony, Mr. and Mrs.—Proctor's 5th Ave., N. Y., 24-30.

FAYOR AND SUGLAW—G. O. H., Phila., 25-30.  
Fields, W. C.—Palace, London, 18—Indefinite.  
Fields and Ward—Novelty, Brooklyn, April 1-6.  
Finney, The—Chicago, 24-30.  
Fish and Quigg—Empire, Rochester, 25-30.  
Fisher, Mr. and Mrs. Perkins—Keith's, Phila., 25-30.  
Frost, Washington, April 1-6.  
Florine, Mimi—Empire, Rochester, 25-30.  
Flynn, Joe—K. and E. N. Y., 24-30.  
Foy and Clark—Haymarket, Chicago, 24-30.  
Fox, Della—Keith's, Phila., 24-30.  
Frank and Don—K. and E. N. Y., 24-30.  
Franklin and Platt—Pastor's, N. Y., 25-30.  
Fuller, Mollie and Burke—Orpheum, San Francisco, 24-30.  
Gardner and Vincent—Sheddy's, New Bedford, 25-30.  
Gardner Bros.—K. and E. N. Y., 24-30.

GARDNER, JULES AND DAISY—K. and E. N. Y., 24-30.  
Gassman, Josephine—Columbia, St. Louis, 25-31, Orpheum, San Francisco, April 8-20.  
Gayler and Graf—Orpheum, Brooklyn, April 1-6.  
Geiger, John—Keith's, Boston, 25-30.  
Glad and Gardner—K. and E. N. Y., 24-30.  
Glenroy, James—Richmond—Pastor's, N. Y., 25-30.  
Gordon, Vicky and Haverly—G. O. H., Philadelphia, 25-30.  
Gordon, John and Gertha—Shea's, Buffalo, 24-30.  
Globe Comedy Four—Proctor's 125th St., N. Y., 24-30.  
Gorman and Moran—Arch St., Phila., 24-30.  
Grant and Grant—Orpheum, Brooklyn, 25-30.  
Grapewin and Chance—H. and E. N. Y., 24-30.  
Grinn, Louis—Keith's, Phila., 24-30.  
Grinning, Louise—K. and E. N. Y., 24-30.  
Haddor, Proctor's 125th St., N. Y., 24-30.  
Hale and Frances—Proctor's 5th Ave., 24-30.  
Hendon and Singer—Orpheum, Omaha, 24-30.  
Hendman, Joe—Casto's, Fall River, 25-30, Lawrence, 25-30.

Harding and Ah Sid—Keith's, Phila., 24-30.  
Harlan, Otis—K. and E. N. Y., 24-30.  
Harmony Four—Novelty, Brooklyn, 25-30.  
Harrington, Daniel—Pastor's, N. Y., 25-30.  
Hart, Annie—Chicago, 24-30.  
Hawkins, Low—Columbia, St. Louis, 25-31.  
Haythorne Sisters—Olympic, Chicago, 24-30.  
Hayman and Hayman—Olympic, Chicago, 24-30.  
Healey, George—Savoy, Lowell, 25-30.  
Hezel and Andy—Chicago, 24-30.  
Healey, John—Chase's, Washin., 24-30.  
Hecker and Lester—Columbia, St. Louis, 25-31.  
Hedstrom, The—K. and E. N. Y., 24-30.  
Henry, Louise—Haymarket, Chicago, 24-30.  
Hood, John—Novelty, Brooklyn, 25-30.  
Howard and Eland—Waldman's, Newark, 25-30.  
Hughes and Auger—Keith's, Providence, 25-30.  
Huntings, Four—Olympic, Chicago, 24-30.  
Imperial Taps—Empire, Rochester, 25-30.  
Ingram and Ingram—Proctor's, 5th Ave., 25-30, Proctor's, 23rd St., April 1-6.  
Jackson, Harry and Kate—Novelty, Brooklyn, 25-30.  
Jacks, John—Empire, Chicago, 24-30.  
Johnson and Brown—Orpheum, Providence, 25-30.  
Jugling Johnsons, Four—Orpheum, Brooklyn, 25-30.  
Kara—Olympic, Chicago, 24-30.  
Kenton, Joe, Myra and Buster—Proctor's, 58th St., 25-30, Proctor's, 23rd St., April 1-6.  
Kelly, M. and Mrs. Alfred—Empire, Rochester, 25-30.  
Kelly and Asha—Waldman's, Newark, 25-30.  
Kelly and Mason—Columbia, Cincinnati, 24-30, G. O. H., Indianapolis, April 1-6.  
Kendall, Ezra—Orpheum, Brooklyn, 25-30, Chase's, Washin., April 1-6.  
Kendall Bros., Proctor's, 125th St., 24-30.  
Kennedy and Quartette—Standard, St. Louis, 24-30.  
Kennedy, John—K. and E. N. Y., 24-30.  
Kerry, Kate—K. and E. N. Y., 24-30.  
Kingsley, Julia, Paul, Worcester, 25-30, G. O. H., Indianapolis, Ind., April 1-6.  
Kloster, The—Orpheum, Omaha, 24-30.  
Kloster, The—Grand, Waldman's, Newark, 25-30.  
Lair, Chas.—Chicago, 24-30.  
Lair, Lucy—Westminster, Providence, 25-30.  
La Petite—Miffy Miller, Chicago, 24-30.  
Lawrence and Harrington—Haymarket, Chicago, 24-30.  
Lawrence Sisters—Chicago, 24-30.  
Lawson and Thompson—Empire, Rochester, 25-30.  
Laytons, The—Novelty, Brooklyn, 25-30.  
Lee, Harry—K. and E. N. Y., 24-30.  
Lee and Chapman—Standard, St. Louis, 24-30.  
Lee and Lee—K. and E. N. Y., 24-30.  
Leslie, Katie—Arch, Indianapolis, 25-30.  
Lewy children—Columbia, St. Louis, 25-31.  
Lewis and Ross—Olympic, Chicago, 24-30.  
Lind, Hans—K. and E. N. Y., 24-30.

LINTON AND MARY—Pastor's, N. Y., 25-30.  
Littlefield, C. W.—Proctor's, New York, 25 April 1.

Lockhart's Elephants—Shea's, Buffalo, 24-30.  
Lottus, Cecilia—Orpheum, Brooklyn, 25-30, Keith's, Providence, April 1-6.  
Long, Nick, and Madeline Cotton—Kansas City, Neb., 25-30, Shea's, Buffalo, April 1-6.  
Lunder, Fred and Rose—Savoy, Lowell, 25-30.  
Lunders and Crowley—Sheddy's, New Bedford, 25-30.  
Lyons, The—Jugling—Pastor's, N. Y., 25-30.  
Lytton, Emily—Orpheum, Los Angeles, 24-31.  
Lytton, Tom—Orpheum, Brooklyn, 25-30.  
Maffey, Bro. and W. H., Chicago, April 1-6.  
Olympic, Chicago, 24-30.

MANNED AND WILD—Keith's, Phila., 25-30, Keith's, Boston, April 1-6.  
Marion and Dean—Haymarket, Chicago, 24-30.  
Marion and Paul—Westminster, Providence, 25-30.  
Marionettes, The—Proctor's, 125th St., 24-30.  
Marsh and Sorella—Columbia, Cincinnati, 24-30.  
Olympic, Chicago, 24-30.  
Karnsall's Quartette—Shea's, Buffalo, 24-30.  
Mallow and Plunkett—Savoy, Lowell, 25-30.  
Mastine Brothers—Savoy, Lowell, 25-30.  
Mastini—Keith's, Providence, 25-30.  
Maxwell and Simpson—K. and E. N. Y., 24-30.  
Mast and Sartoli—Atlantic Garden, N. Y., April 1-6, H. and S., 1-10.

May, Martin—Olympic, Chicago, 24-30.  
McIntyre and Heats—Novelty, Brooklyn, 25-30.  
McIntyre and Clark—Olympic, Chicago, 24-30.  
McMahon and King—G. O. H., Philadelphia, 25-30.  
McNeill and Stiles—Chicago, 24-30.  
Meredith, Maud—Waldman's, Newark, 25-30.  
Miller, Jessie—Sheddy's, New Bedford, 25-30.  
Milton and Nobles—Keith's, N. Y., 24-30.  
Minton Four—Chicago, 24-30.  
Mocha, John and Charlie—Sheddy's, New Bedford, 25-30.  
Mohr, R. H.—Proctor's, 125th St., 24-30.  
Montelli—Keith's, Boston, 25-30.  
Montrell, Frances—Orpheum, Los Angeles, 24-31.  
Morris, Ella—Proctor's, 5th Ave., 24-30.  
Morton, James J. Waldman's, Newark, 25-30.  
Morton, Sam, Kitty and Clara—Chicago, 24-30.  
Murphy and Allen—Columbia, St. Louis, 24-30.

MURPHY, MR. AND MRS. MARK—Orpheum, Los Angeles, 24-31.  
Los Angeles, 24-31.  
N. Y. Ladies' Quartette—Proctor's, 5th Ave., 24-30.  
New, Anna—Empire, Cleveland, 25-30.  
Nelson Family—Haymarket, Chicago, 24-30.  
Newell and Shevets—Keith's, Phila., 24-30.  
Newell, Clara—Olympic and Dunne—Proctor's, 5th Ave., 24-30.  
Newell and Nibbs—Casto's, Fall River, 25-30, Lawrence, 25-30, New Bedford, Springfield, April 1-6.  
Newly Tropic—K. and E. N. Y., 24-30.

NIGHTS—Keith's, Providence, 25-30, Keith's, Boston, April 1-6, Keith's, New York, 25-30.  
Norton, Mary—Orpheum, Omaha, 24-30, G. O. H., Chicago, 1-7.  
Norman, The—Haymarket, Chicago, 24-30.  
Norman, The—Keith's, Providence, 25-30.  
Nolan and White—Standard, St. Louis, 24-31.  
Norton, Edgar and Mabel—Chase's, Baltimore, 25-30.  
O'Brien, Five—Orpheum, Brooklyn, 25-30.  
O'Brien, Eugene—Columbia, St. Louis, 25-31.  
O'Brien, Katharine—Proctor's, 125th St., 25-31.  
O'Connell, Four—Keith's, Phila., 24-30.  
O'Connell and Deino—Chicago, 24-30.  
O'Connell, The—Rome, 25-30, Cortland, April 1-6.  
O'Connell, Richard—Empire, Cleveland, 25-30.  
O'Connell and Kollins—Chicago, 24-30.  
O'Connell, Three—Casto's, Rochester, 25-30.  
O'Connell and Havel—Keith's, Buffalo, 24-30.  
O'Connell, Mimi—Keith's, Phila., 24-30.  
O'Connell Sisters—Chicago, Washington, 24-30.

OHLE, ABLE, FRANKS—Keith's, Providence, 25-30, Keith's, Boston, April 1-6.  
Perry and Burne—Standard, St. Louis, 24-30.  
Perry and Hylands—Standard, St. Louis, 24-30.  
Perry and Mason—G. O. H., Phila., 25-30.  
Phelan and Co.—Chicago, 24-30.  
Pierce and Robert—Chicago, Fall River, 25-30.  
Pierce and Roslin—Chicago, 24-30.  
Powers, The—Great—Orpheum, Brooklyn, 25-30.  
Powers, The—K. and E. N. Y., 24-30.  
Prenatal, Rose—Edythe—G. O. H., Phila., 25-30.  
Primer, Katie—Haymarket, Chicago, 24-30.  
Proctor, The—Orpheum, Omaha, 24-30.  
Randall, Horace—Casto's, Fall River, 25-30, Lawrence, 25-30.

Ranson, John—W. K. and E. N. Y., 25-30.  
Redding, Francesa, Orpheum, Omaha, 25-30, Orpheum, Kansas City, April 1-6.  
Red and Shaw—Keith's, Providence, 25-30.  
Reed and Astor's, Lawrence, 25-30, Casto's, Fall River, 25-30.  
Reed, Chas.—Olympic, Chicago, 24-30.  
Reed, Elmer—G. O. H., Phila., 25-30.  
Reed, Gladstone—Proctor's 125th St., 24-30.  
Reed, John and Francis—Arch St., Phila., 25-30.  
Reedley and Rostelle—Haymarket, Chicago, 24-30.  
Reesevolls, The—Savoy, Lowell, 25-30.  
Reid, Zella—Casto's, Fall River, 25-30, Lawrence, 25-30.

Russell Brothers—Arch St., Phila., 24-30.  
Safford and Russell—Empire, Rochester, 25-30.  
Sakuma, Prince—Columbia, St. Louis, 25-31.  
Santana, Louis—Empire, Cleveland, 25-30, Studebaker, Chicago, April 1-6.  
Seagunillo, Chevalier—Keith's, Phila., 24-30.  
Seor Sisters—Casto's, Lawrence, 25-30, Casto's, Fall River, 25-30.  
Secker, William and Secker—Lyceum, Baltimore, 25-30.  
Shaffer, Lillian—Keith's, Boston, 25-30.  
Shattuck, Truly—K. and E. N. Y., 25-30.  
Shaw, Alice J.—Grand, Indianapolis, 25-30.  
Shaw and Warner—Keith's, N. Y., 25-30.  
Sheridan and Flanagan—Westminster, Providence, 25-30.

Sidonia—Olympic, Chicago, 24-30.  
Simon, Louis—K. and E. N. Y., 25-30.  
Simon and Keaton—Chicago, 24-30.  
Simon and Wallace—Grand, Indianapolis, 25-30.  
Smalley Sketch Club—Pastor's, N. Y., 25-30.  
Smith and Fuller—Chicago, 24-30.  
Smith, Doty and Cor—Waldman's, Newark, 25-30.  
Smith and Wiley—Grand, Indianapolis, 25-30, Empire, Toledo, April 1-6.  
Stephens, Hal—Empire, Toledo, 25-30, Park, Youngstown, April 1-6.

St. Ouge Bros.—Chicago, 24-30.  
Suffridge—Keith's, Providence, 25-30.  
Sullivan, Mark—Columbia, St. Louis, 25-31.  
Sully, Low—Proctor's, 23rd St., N. Y., 25-30.  
Swiggett and Clark—Haymarket, Chicago, 25-April 1.  
Sylvia, The—Columbia, St. Louis, April 1-6.  
Soria, William—Savoy, Lowell, 25-30.  
Sparks, John G. and Mason—G. O. H., Phila., 25-30.  
Stanley, Joe—Grand, Indianapolis, 25-30.  
Stanley and Barker—Empire, Rochester, 25-30.  
St. Clair and Webster—Westminster, Providence, 25-30.  
Stone and Swan—Empire, Rochester, 25-30.  
Stine and Evans—Waldman's, Newark, 25-30.  
Stelling and Ravelle—Keith's, Buffalo, 24-30.  
Stewart Zouave Band—Grand, Indianapolis, 25-30.  
Strongford, Lionel—Pug, Austria, 16 April 1.  
Sweikard, Mr. and Mrs.—Keith's, N. Y., April 1-6.  
Sweetnam, Willis P.—Keith's, Phila., 24-30.  
Standard Quartette—Haymarket, Chicago, 24-30.  
Swan and O'Day—Casto's, Lawrence, 25-30, Casto's, Fall River, 25-30.

Tennis Trio—Sheddy's, New Bedford, 25-30.  
Tenbrooke, Nelson and Milledge—G. O. H., Phila., 25-30.  
Terry and Elmer—Grand, Indianapolis, 25-30.  
Thomas, Hilda—Orpheum, Brooklyn, 25-30.  
Thorn and Carlton—Olympic, Chicago, 24-30.  
Thurston, Howard—Palace, London, Nov. 12 March 31.  
Winter Garden—Berlin, Germany, April 1-30.  
Trask and Gladstone—Keith's, Phila., 24-30.  
Trellys, The—Chicago, 24-30.  
Travalla—Chase's, Washington, 24-30.  
Trotter, Carrie—Savoy, Lowell, 25-30.  
Trotter, Charles—Proctor's, 5th Ave., 24-30.  
Van Sichen, Ida K. and E. N. Y., 24-30.  
Wentworth, May—Keith's, Providence, 25-30.  
Western, Lillian—Pastor's, N. Y., 25-30.  
Whitman, Hank—Keith's, Providence, 25-30.  
Whiting Sisters—Empire, Cleveland, 25-30, Shea's, Buffalo, April 1-6.

Williams and Miffy—Haymarket, Chicago, 24-31.  
Wilson and Lechster—Keith's, Boston, 25-30.  
Wilson and K. and E. N. Y., 24-30.  
Warren and Blanchard—Shen's, Buffalo, 24-30.  
Watson, Harry—Arch St., Phila., 24-30.  
Webb, Joe—Proctor's 5th Ave., N. Y., 24-30.  
Webb, Charles E.—Casto's, Lawrence, 25-30, Fall River, 25-30.  
Weiss, John J.—Columbia, St. Louis, 25-31.  
Whitney Bros.—Palace, Hall, Scotland, 25-30, Empire, Bradford, April 1-6.

Wilder, Max—Sheddy's, New Bedford, 25-30.  
Wightman, Allen—Casto's, Fall River, 25-30, Lawrence, 25-30.  
Winter, Wilson and Banks—Keith's, Providence, 25-30.  
Withers, Three—Empire, Rochester, 25-30.  
Williams, Dan—Arch St., Phila., 24-30.  
Williams and O'Connell—Chicago, 24-30.  
Williams, Billie and Frankie V.—Pastor's, N. Y., 25-30.  
Wilson Trio—Novelty, Brooklyn, 25-30.  
Winton, J. W.—G. O. H., Phila., 25-30.  
Wright and Hurling—K. and E. N. Y., 24-30.  
Zaro and Zaro—Sheddy's, New Bedford, 25-30.  
Zarell and Vernon—Chicago, 24-30.  
Z. B. and Zarrow—Olympic, Chicago, 24-30.

OBITUARY.

Hippolyte, Pauline, daughter of Lillian Pauline, died in Warsaw, Poland, March 22. He was the son of the pianist to his first wife, and was still in his teens. He had been a helpless cripple from his birth. His father received the sad news at Berlin, Spain, and left immediately for Warsaw.

Lillian O. died in that city March 19, aged thirty-eight years, after an illness of two months. About a year ago his wife died and he never recovered from



## SATURDAY, March 23

putting up a big bill at the Arch Street, and the opening week, 18-23, attracted crowded houses, and showed a profit over and above the usual salary list. But in spite of this the occupancy of the theatre is only temporary, as it has been leased for next season for German performances. The bill 25-30 includes

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trous, Nelson K. Miller, John C. Sparks, Hewitt at 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 85

Utapians were well received 18:20. The specialists were by Gurnold and Gilmore, Odell and Perrell, Frabel and Ruge, Whiting and Whiting and Hildman Brothers. The Bowery Barbers 21:25.

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